

# The Lost Shrine of Kasar-Khan



Set 2 in **THE COMPLETE DUNGEON MASTER** series



# The Lost Shrine of Kasar-Khan





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## CREDITS

Scenario Simon Forrest  
Editing Basil Barrett  
Cover Art Jez Goodwin  
Scenario Art Jon Baker

Screen Maps Justin Gregory  
Floor Plans Allen Hickling  
Artifacts Brendan Hickling  
Graphics Selina Goodman

Play-Testing Chris Baylis Pat Forster  
Bill Forster Peter Haines  
Gavin Forster Jon Hardwick

Clare Morris David Smith  
Richard Nugent Peter Turner  
Sean Nugent Crispin Zeeman



# The Lost Shrine of Kasar-Khan

This module is designed to be played using any of the major role-playing systems with little or no work on your part. If you wish to use it with one of the minority systems you may have to supply some of the details yourself, but this should be no great problem assuming that you are at least vaguely familiar with one of the major games. Throughout the module there are references that give alternatives depending on the system in use - these alternatives can be divided into two groups based on the method of character advancement: one group is of those games using increasing percentage chances to reflect experience (such as RQ) and the other is of those that use level advancement (such as D&D). If there are no alternatives, the figures given refer to both types of game (see below).

The Lost Shrine Of Kasar-Khan is intended for players of some experience using characters of 4th level or 50%-80% ability. Higher level characters may be used, but you should ensure that some sense of balance and challenge is maintained. Among other things, this may mean restricting both the level or ability of magic-using types (and especially restricting the mass area death spells much favoured by the players of certain systems) and the availability of magic items. You should also make sure that the dangers facing them are commensurate to their power, even if this means raising the abilities, damage, etc of the foes and dangers that they will face.

The statistics for the creatures in the scenario are given on separate character sheets, designed to be pulled out from the centre of the module. These statistics are usually presented in more detail than is necessary to any one system and you will have to use only those figures that are relevant - in many cases the additional figures will be self-explanatory and may be of some use even if they do not normally occur (see the character sheets for examples). Note that spaces have been left on the sheets so that hit points, POW points etc. can be changed as they alter during play.

If two figures are given for one statistic separated by a semicolon (eg hit points: 48;29) the first refers to level advancement games, the second to percentage advancement games. Strength, dexterity, etc are all based on a normal human throw of 3d6 with 10 - 11 being average. The hit location definitions refer to armour class then hit points in that area - the armour class is given as a deduction from damage caused. If no hit location is used take the chest armour as that for the whole body (assuming that there is not a figure given as standard in the rules for the creature); if a damage deduction system is not used, subtract the figure given from a suitable number (generally 10) to arrive at the armour class. Weapon and attack statistics are given for systems where they vary largely from one creature to another - for more standardised games just use the normal figures for the creature or weapon concerned. Creatures that are primarily spell-users have two sets of spells given, the first being for level advancement systems (you should substitute similar spells from the system of your choice if necessary); most creatures have only one set of spells given as they may not usually use spells in the level advancement games. In some places no statistics have been given because they are easily available from the rule books of all games. In places you may be referred to the 'applicable' rules; this means that all the systems have their own rules and you should consult the appropriate rule book.

Although at first sight the multiplicity of statistics and the arrangement of the information may seem confusing, you will quickly find that you can isolate the figures you require with no trouble. Marking that part of the text which contains the figures you wish to use will simplify matters and any changes made should be noted in the margin at the relevant point.

The central pages of the module are designed to be detached from the scenario itself - the floorplans and the artifacts to be cut up as necessary and the character sheets for easy reference in play. Time spent by the DM in the preparation of these items prior to play will be well rewarded. In particular the DM should ensure that he is completely familiar with the floorplans so that they can be swiftly utilized in play without having to keep the players waiting. It is a good idea to keep the floorplans to hand when reading through the scenario for the first time, so that the DM can make sure he knows which pieces will be required to construct each room - the strip of pieces above rooms 25 and 26, for example, should be used as the pit from room 23 (this should not, of course, be placed on the floorplan map until the players have discovered it!), the stone doors from room 14, a mud/rock passage transition piece, an alternative version of the stone from room 26 (permitting a colour change) and the rock and crystal shards found in Xhardja's lair (room 22). DMs not familiar with the Endless Plans floorplan system should also read the general notes on their use appearing on page 16.

It is also important to be completely familiar with the scenario prior to commencing play (particularly rooms 24 to 26). The basic room descriptions have been printed in *Italic Script*, and the DM may use these as the basis of the description that he gives to the players (but should of course use his own skills to add the atmospheric background detail inevitably lacking from a preprinted room description). These basic room descriptions do not generally include measurements as the players should be left to judge these from the floorplans, and may not appear for passages or other empty areas. For the convenience of the DM items of particular importance in the scenario have been boxed, so that they can be swiftly located during play. General notes have been grouped together on page 15 for quick reference. DMs that wish to use the scenario as quickly as possible should use one of the alternative introductions suggested there (though this is of course no substitute for a thorough knowledge of the scenario and should be avoided if at all possible).

In various places in the module reference will be made to 'artifacts'. These are the maps and scrolls provided for use by the players in the course of the game. You should cut these sheets into the requisite parts and give them to the players when they are located. Note that there are no artifacts to represent scroll spells, as the players should recognize these for what they are rather than having some form of "puzzle" to solve - you should simply tell the players that they have discovered a spell scroll of some sort.

The cover of the module may be used as a screen if desired, the inside containing the main map and the quick key (allowing you to rapidly locate principal points of interest). DMs should also be familiar with the notes on the screen before play, particularly those related to the occupants of the lower levels.



# BACKGROUND

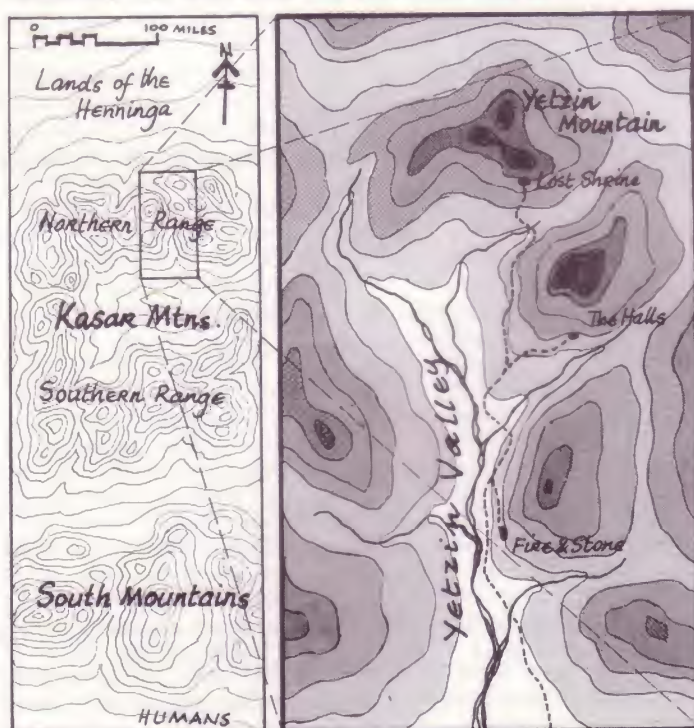
The Shrine of Kasar-Khan is situated on the lower slopes of the northernmost peak of the Yetzin mountain. There is a small plateau before the Shrine's entrance, stretching about 100 yards on all sides, covered with an odd smattering of coarse mountain grass and a few low clumps of flowering shrubs. Above the entrance the mountain rises steeply for a couple of hundred feet and then becomes somewhat less sheer as it climbs to the snow-covered peak several thousand feet above. To the north stands the bulk of the Kasar mountain range, to the south the other two peaks of Yetzin and then a valley winding its way down to the plains. In this valley stand the desolated ruins of a dwarven kingdom, many gashes in the hillsides displaying the wreckage and decay of the subterranean dwellings. A number of the more secure underground workings now house small outcast tribes of humanoids, only their exile from the major tribes in the area forcing them to live in this godforsaken valley. Other of the ancient dwellings are occupied by creatures older even than the dwarves themselves, hidden deep inside the halls and passages away from the light and life outside. At the head of the valley are the royal tombs, the Halls of the Dwarven Kings, the deep magics still protecting the remains of the kings (see CDM1 for further details of the Halls and for a more complete history of the kingdom).

The Shrine itself was once only a few natural caves occasionally used by the local tribes for protection from storms and the cold nights. The valley to the south was holy to them, and eventually these caves were also felt to have vestiges of the earth-power they worshipped and a small shrine was erected. The priests of this shrine opened out the caves a little to make access to the shrine easier and living more comfortable for themselves. The shrine was never of any great importance to the tribes and when the dwarves conquered the Yetzin valley in a bloody battle, they gave it up without a second thought. Sometime after their arrival the dwarves found the caves and the shrine that they hid and decided to locate a shrine of their own here - their gods and those of the more primitive tribes both had a root in the elemental earth-power which was relatively strong in this place. They left the first shrine much as they found it and carved a second out of the rock underneath the natural caves.

The shrine was run by a small group of the more reclusive dwarven priests and visited by those who wanted to commune with a simpler and less organised manifestation of their god (the various dwarven deities all being a part of the one essential earth-power common to many of those who dwell underground). However, the dwarves had greater reverence for the shrine than their predecessors and when they in turn were ousted from the valley, they attempted to ensure that the shrine would remain inviolate. The new conquerors of the Yetzin valley, humans from the northern tribes known as the Henninga, slaughtered many of the dwarves and burnt and destroyed their halls and caverns. They had no desire to remain in these mountains and, after recuperating from the battle and looting all that they could carry, they continued on their journey north to return to their homelands. One of the scouting parties sent out during the battle found the deserted caves that housed the shrine. They entered it and stole anything that was easy to remove but their interest was only casual and much of it was left untouched. The dwarven priests had fled the caves, realising that they had no hope of holding out against the Henninga, but had tried to seal the lower level to prevent the humans from desecrating the shrine and had additionally left a few nasty surprises for their opponents.

When the dwarves in the shrine heard the sounds of battle from the south, and received garbled reports of the overwhelming odds facing them from a few wounded soldiers fleeing the valley, they decided that discretion was the better part of valour and prepared to leave. They could take with them many of their holy and precious items and the collection of books and scrolls that they had built up over the centuries, but some of the relics were either too large to be carried or were strongly tied to the shrine. Despite the fate that might befall these items at the hands of the sacrilegious Henninga, the priests could not bring themselves to strip the shrine of every last remnant of its power as this would have been a betrayal of their faith in the might of elemental Earth. They therefore contrived to protect the relics to the best of their ability; the lay priests constructed a number of minor traps to dissuade investigation of the caves, while the spell-casters wove a complex web of protection around the lower shrine, culminating in the summoning of a creature from the element they worshipped to stand as guardian in their absence. They then blocked off the main entrance to the lower level and fled into the mountains, eventually returning to their ancestral homes in the south.

The summoning spell called on the creature Xhardja, an earth elemental of some power, to come to the defense of the shrine. It was not, however, perfectly executed in the rush to leave the mountains and escape the Henninga, and Xhardja was not given the freedom to roam the shrine that the priests had intended. They had assumed that the spell would confine the creature to the lower levels of the cave complex, but had not foreseen that it would have to remain on the one level, unable to go into any of the areas higher or lower than the room in which it was originally summoned (see the DM's screen for further details of the restrictions on Xhardja's movement). Also unforeseen by the priests was the ability of other, smaller, creatures to follow Xhardja through to this plane, and the hideous slimy deposits that these "mud-worms" would bring with them. In addition, as Xhardja arrived, the forces needed to release such a being from the rock tore open a crack in the caves and allowed another means of access to the lower levels, frustrating the priests' plan to seal the lower levels from intruders. Nevertheless, the shrine was guarded against casual exploration, especially by the Henninga scouts and by the humanoid tribes that reclaimed the area once the northmen had left.





# INTRODUCTION

After the onslaught of the Henninga, all of the old dwarven halls in the Yetzin area stood empty for many years. The local humanoids had a superstitious (though not entirely unfounded) fear of the dark magical forces that remained from the conflict with the northmen, and did not dare to venture into the passages and caverns that were open to them. This included the caves containing the shrine even though these were not in the main valley itself. The first occupants of these caves, after the departure of the dwarves, were a small group of humanoids that had been outcast from a tribe that lived further east in the mountains. These creatures had no fear of unseen dangers in the ruins and chose the caves as a lair, living there in relative peace for a few years and keeping very much to themselves. Eventually, however, they came to the notice of one of the principal local tribes and a war band was sent to exact a tribute. The exiles had no wish to be subject to any other group and foolishly resisted the vastly superior force of the locals. It did not take long for them to be put bloodily into their place, but only a few survived to make obeisance before their new chieftain.

In the course of subduing the intruders, the war party entered the caves, forgetting their superstition in the blood-lust that gripped them. There they discovered the old shrine (the upper shrine) and recognised the aspect of their deity. On their return to the tribe, they described their findings and it was decreed that the place was obviously holy and should be accorded due reverence. A small group of priests and their guards were sent to tend to the shrine and to answer the religious needs of those who visited it (mainly in the casting of augurs and the interpreting of omens).

The current priest, the third to have held the post since the rediscovery of the shrine, is Wolfnek, and it is him and his cronies that the party will face when they reach the shrine. For further details of the occupants of the shrine see the separate character sheets. Due to the multiplicity of humanoid types used across the different games systems, in this module Wolfnek and his men will be referred to as ogres (and the smaller guards as goblins), but this is not meant to indicate that they need be played as such in all of the game systems. Any humanoid creature that fits the general descriptions and the statistics given can be used, although you will have to make sure that you are consistent once you have chosen your monster. The term ogres is merely used for convenience and to convey their violent and brutish nature. Of course it is also possible to view the guards as a new humanoid species, in which case you can simply use the statistics as given and provide your own physical description to the players. If you wish to use this module with a party that is noticeably more or less experienced than those for which it is intended, it is a simple matter to substitute a different humanoid creature for the guards that is better suited to match the abilities of the party. In this case you should still use the character sheets to determine the behaviour of the occupants, and their strengths relative to each other.

The actions of Wolfnek's group are left very much to your discretion, although there are guidelines given in the text. For those who are relatively new to the art of running scenarios, locations are given for the ogres and they can be played using simple defensive tactics. However you will probably wish to determine the position and strategy of the ogres yourself. To assist you, further details on the general routine and the likely responses to attack are given on page 15.

The *Lost Shrine Of Kasar-Khan* has been designed to be easily played within an existing campaign, so there is no single programmed introduction to the scenario. It is assumed that the players will be drawn into the scenario as part of the general development of the campaign, and any specific introduction would make such integration difficult and might need unreasonable manipulation of the players. The following section merely briefly outlines a few of the possibilities open to you but leaves you to determine the fine details in accordance with the current state of play in your game.

Firstly it must be noted that however you decide to introduce the players to the scenario, they will have to be given one or two of the artifacts provided. They may be given artifact number 1, although as this is a map of the environs of the shrine it may not be relevant to your campaign. If they do not receive this artifact it is suggested that you replace it with a similar one showing the location of the caves within your game-world. They must receive artifact number 2 as this contains various clues that may be vital to their completion of the scenario (the relevance of these clues will depend upon the approach that the players take).

It is up to you as to how these items fall into the hands of the players, but it is suggested that they do so 'accidentally' - the most obvious method being their discovery in the course of some other scenario. The alternative to accidental discovery is that they are supplied by someone else, the players' patron, a temple or sage, a merchant (in exchange, needless to say, for the players' hard-earned coppers), etc. The character that supplies these documents should know nothing about the caves or the shrine. If you wish you could disclose that there was a dwarven settlement in the area (and some more specific details of this may be available), and some general directions to the area in which the scenario is to be situated would be useful (though if you wish you might make the players find this out for themselves). The basic idea is that the players come upon the caves with little information to aid and prepare them - all of the clues that they need to unravel the mysteries of the shrine can be found within these caves, so outside help is not necessary.

This scenario is also compatible with the boxed set *CDM1 - The Halls Of The Dwarven Kings* (and its associated scenario, *Between Fire And Stone*, in issue 6 of *Tortured Souls!*). Neither of these scenarios are needed to play *The Lost Shrine Of Kasar-Khan*, but they all share a common background, location, system and style. If you intend to play *CDM1* it is suggested that the artifacts used for the beginning of this scenario be found somewhere in the Halls at the head of the Yetzin valley, either in the possession of the one of the dwarves (probably Cranneg or Morthwaine) or secreted somewhere in a suitable room (probably one of those linked to the priests). An alternative would be to have the items in the hands of Skillet the Dog from *Between Fire And Stone*, whether or not this scenario is to be used before *CDM1*. If all three scenarios are to be used together, the resulting confusion of choices and information should add an extra challenge for the players, who now have to decide which artifacts apply to which scenario and in what order they should attempt the scenarios (especially relevant if they do *CDM2* first as this allows Mendri's army to draw nearer the Halls and pose a greater threat).

It is worth noting that the action in this scenario can be broken into several discrete units, which may allow the players too great a chance to recuperate between sections; it is therefore suggested that if the players are very experienced you present them with a time limit by allowing the local tribes to be alerted to their presence (especially if any of the ogres escape).



# KEY

## 1. Entrance:

The entrance to the caves is about 20' high, the top partially covered by the fronds of some trailing plants. It is obvious that there were once carvings and inscriptions around the cave mouth, but these have been defaced and scratched out until illegible. On each side of the entrance stands a 4' tall, 1' diameter stone post, again once bearing inscriptions, on top of which have been placed the skulls of some giant lizards leering across the plateau.

If the skulls are approached from the outside to within 10' they will call out in an ancient dwarven tongue, asking the visitor to announce himself and state his business. This can be heard in the shrine through two doors, or through one if there is some other noise (conversation, a ceremony in progress, etc) and is quite clear all the way across the plateau. It is not affected by anyone from inside the caves (hence they can be avoided by entering from the cliffs above), and will not respond to anything smaller than a child (ie not small animals, birds, etc). There will always be 6 of the goblin guards on duty here. They have a large bronze horn that they will blow if they spot intruders. The horn can be heard in the shrine, and will usually be heard by the guards of the nearest tribe.

The tribe may send reinforcements - decide yourself, depending on whether you want reinforcements to arrive, or give a 65% chance. It will take at least half a day for a force to be assembled and then reach the caves - this will be of 3-30 ogres, depending on how seriously they treat the alarm. Three short blows after the first, repeated five minutes later, means the alarm is over and the trouble dealt with. The advantage of reinforcements (or even the threat of them) is to put time pressure on the players, but still gives you a lot of leeway on the amount of time and the new danger.

## 2. Guard Room:

There is an old bench against the east wall of this cave. Just before the passage to the north narrows there is a lump of smooth black rock projecting from the west wall.

One of the three ogre guards (but never Hedjin) sits on the bench to greet visitors, direct them to the shrine or take a message, etc. He has a second horn, like that of the goblins, which can alert the occupants but is only 25% likely to be heard by the main tribe.

All the visitors touch the black rock as they pass believing the strange substance to be holy and to bring good luck; the occupants don't bother any more.

## 3. Store Room:

This room seems to contain supplies - crates, small barrels, sacks and leather flasks.

The supplies are for the ogres and goblins in the shrine. The size of the stocks depends on how long it is since the guard was changed (when a lot of the supplies are brought) and on how frequently there have been visits recently. Many of the room's contents are covered by old hangings from the shrine or sacking.

The supplies are a little unpleasant to the human taste but are not usually inedible (15% chance of slight queasiness, 5% of some minor sickness).

## 4. Blocked Stairs:

A pile of soiled furs and rags lies on the stair landing. A little below this landing the stairs are blocked by a rockfall; the steps by the rubble have the fetid smell of ogre excreta about them.

The rockfall caused by the dwarves before they left the shrine covers about a flight (ie 12' height, including the landing) - the rocks are obviously looser than the surrounding walls, but it would still take a long time to dig through to the lower level (use the applicable rules from your system, or say about a day to clear the top half of the passage if the players have the tools and some knowledge of mining and buttressing).

The landing before the blockage is used by Prad as a place to sleep and rest when he is not working, and there is usually a scrap of food, often several days old, somewhere among his rags. Rummaging around on the steps by the rockfall may cause the player to contract some form of disease (1% chance per minute spent of a minor disease, probably affecting the skin). There is a purse with 10 silver and 23 coppers in it hidden behind one of the rocks.

## 5. Ogre Quarters:

There are huge piles of furs, hangings, sacks, etc, littered around the walls of this room. In the middle of the room stand two large tables, both badly scratched and carved, surrounded by 15 chairs in various states of disrepair. Against the west wall there is an open stove, partly made of old pieces of armour. There are some wooden plates on the tables with a few knives and spoons, plus a variety of different sized and shaped goblets.

This room houses the five ogre guards (and occasionally visitors to the shrine). There will be 2 ogres in here at night and 3 during the day, and these will be awake if it is near to the guard change (ie early morning or early evening) and asleep at other times. Most of the ogres have about 20 gold pieces worth of valuables, though the composition of this treasure may vary.

Some of the ogres' treasure will be in copper and silver, with a few golds, and some of it will be in odd trinkets and small items of jewelry. The disposition of this among the ogres will change with their fortunes in the dice games and other gambling pastimes that fill their spare time. This room is also used as the mess hall for all of the occupants of the shrine on the occasions when Prad can be bothered to cook and doesn't smoke all of them out by burning green branches.





## 6. Chimney:

*This part of the cave system does not show the workings of the dwarven miners. The only marks on it are deep scratches, and some of these are an ominous dull red colour. The shaft is quite steep (3:1) and is only 18" wide at the top.*

The shaft was caused by the force of the arrival of the elemental creature, Xhardja, who now resides in the lower levels. The scratches were made by the few ogres that have clambered up and down, and by the prisoners that have been lowered into room 9 from above.

The shaft is illustrated on the DM's screen. You should determine whether anyone with equipment or armour will get stuck if they try to go through it.

## 7. Antechamber:

*There is a bench and a table in the east part of the room, and another table in the west part. The hanging across the entrance to the shrine is of a dark, heavy cloth, with a single blood red earth rune painted on each side of it.*

The other two ogres on guard will be in this room - during the day this will be two of the standard guards and at night it will be Henjid plus one of the guards.

The guards are instructed to remove the weapons of all those who enter the shrine, plus any other items that can be easily left outside (shields, helmets, packs, etc). If the visitors have brought some offering (other than supplies, which are left in the store room), the guards will check it to make sure that it conforms to the standards expected. If they are in a bad mood, or dislike the supplicant, they may reject the offering as unworthy (usually confiscating it) unless an inducement tempts them to change their minds.

## 8. Henjid's Quarters:

*This room contains a hole in the floor, beside which are a pair of leather buckets, each on a piece of rope 100' long. There is a pile of furs in the south-east corner of the room, and a small chest and a crate in the north-east corner.*

This room is mainly used by Henjid alone. The chest contains 17 gold, 35 silver and 103 coppers, plus a silver dagger (worth about 10 gold), a small winged humanoid figurine made of brass covered with a thin gold leaf (worth about 20 gold) and a bone scroll case containing **artifact 8**. The crate contains several wine flasks. The hole is 75' deep and opens into a small subterranean stream - the shaft is generally about 18"-24" wide, although it is larger in a couple of places. If the players decide to lower themselves down the well you will have to determine the chance of them becoming stuck (depending on their equipment, etc). If they use the ropes in the room there is a 1% chance per 1 lb over 100 lbs that the rope will snap. In the second of the wider spaces (about 37' down) there is a ledge on which stands an old and rotten chest. The chest is not locked and contains 354 silver pieces. It should be remembered that Xhardja can attack players at this level as it is at the same height as the lower level.

There are occasions when visitors stay here (if the visitor is especially prominent in the tribe, he may take over this room and Henjid will have to share with his subordinates). The well water is reasonably fresh, depending on how recently Henjid has used the hole to purge himself after a heavy bout with a wine flask. Henjid has his bed (ie his pile of furs) in the south-east corner of the room as he fears that he might roll down the hole when asleep one night.

## 9. Goblin Quarters:

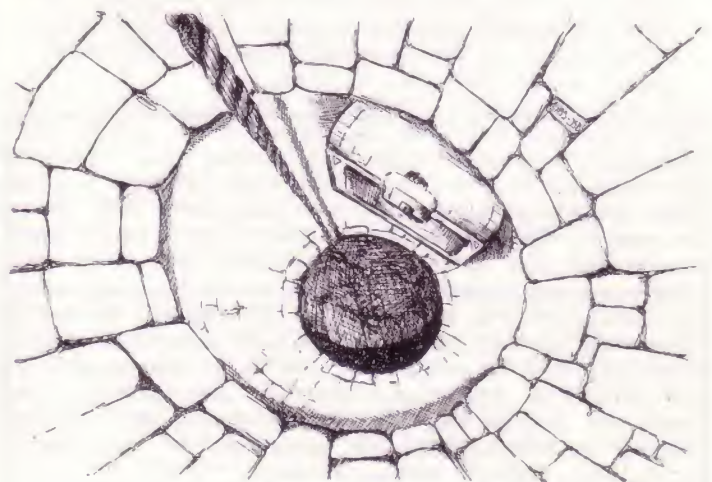
At the east side of this room is a rough and unfinished shaft. In front of this shaft (ie on the near or west side) is a clumsy barred gate, the boards and beams roped and nailed together to form a solid but unwieldy covering. There is a similar construction, with less gaps in it, across the shaft to block access to the lower level. Hung on a couple of spikes in the south wall are several lengths of strong rope and a set of leg irons.

There will usually be 4-6 goblins in the room, and these will be asleep unless it is close to the times at which the guard changes.

All of the goblins have to use this room as their quarters, the ogres giving no thought to the cramped conditions that this entails. The goblins therefore share much of the bedding in the room, those coming off guard duty using the rags and sacking of those about to take up their posts at the entrance. Those goblins not in this room and not on guard will probably be in room 5, either eating or gambling (and usually losing) with the ogres. Needless to say, the goblins get the worse of the bedding material available and their quarters are dank and smelly, much like themselves. They can generally muster about fifty coins between them, half of which will be copper and half silver; other than these, they have no valuable possessions.

See room 6 and the DM's screen for more details of the shaft. The floor covering is merely placed on several supports and can be pulled out when the gate is open; the gate itself is hinged at the top and can be lifted up to allow access to the shaft. A pair of huge rusty bolts on each side of the gate keep it closed (5% chance per strength point to open them).

This enclosure is used to keep both the sacrifices that are brought for the earth gods and any prisoners that the ogres take (these often end up as being sacrifices anyway). Their hands are tied together and then they are lowered into the shaft from above, sometimes being suspended just above the floor and often having their hands left tied above their heads so that they must remain standing until released (generally only to be taken and sacrificed at once). Any players that are captured by the ogres will be placed in this shaft once they have been interrogated by Wolfnek and Henjid - if too many are taken at once some may be tied to the outside of the gate or trussed up in room 11. While being kept here, they will be tormented by the goblins poking things through the gaps between the bars. If an attack on the caves is going against the ogres, they may pull the floor out and drop the captives through to the lower level, probably still tied up (this may also be used as a form of sacrifice if Wolfnek is in a particularly witty mood).





## 10. Sealed Chamber:

When the players approach the door to this room they will find it as it was left following Croxla's demise (see below) - the ogres claim to smell a bad magic in this area and never come up the stairs (although they do use the passage as a toilet at times):

*There is a hole in the door at waist height that will partially reveal the room's contents. A chest of drawers stands against the east wall in the south-east corner, with the empty drawers all over the floor. In the middle of the room there is a table with a single chair on the south side of it. Sitting in the chair is a skeleton, seemingly held together by the remains of a cloak and some robes. On the table are a few scraps of parchment, the stubs of a couple of candles and other small items.*

This room was once the study of one of the priests who ran the shrine when it was in dwarven hands. Most of the valuable contents were removed when the dwarves left, leaving only the furniture, some minor decorations, a few scrolls of little worth and so on. In the years between the departure of the dwarves and the arrival of the first humanoids, the caves were visited by a human spellcaster named Croxla, who needed the scrolls to aid in the final stages of some magic that he was developing. He read and deciphered the scrolls, committing the relevant facts to memory and destroying the originals, and then decided to attempt a minor manifestation of a new spell, which he believed would allow him to vastly prolong his own life through the consumption of other beings.

He barred the door to the study and then cast a warding spell to prevent interruption. He took out a potion that was a distillation of the essences of a number of creatures and prepared the spell. It was his misfortune that at this time a war-party from a humanoid tribe that he had encountered and enraged some weeks before caught up with him. They searched the caves and eventually found the locked and barred door. While Croxla was in the trance that was part of the spell, the humanoids broke a hole through the door (they could not open it, but that did not stop them smashing it apart) and shot him with a crossbow.

The spell that barred the door is still in effect (and is not released even if the actual bar across the door is removed) and would need a dispellation of great power to counter it (treat the original as of strength 6, rune-type, 31st level or something similarly appropriate). The door can, however, be smashed away with axes, etc, and you should use the applicable rules to determine how long this will take. If the players gain entry to the room they will see more of its contents:

*Also in the room are some shelves in the north-west corner (on the west wall) which hold a number of rusty and mouldy domestic utensils. The parchments on the table are all blank bar one; the other items appear to be small wax figurines.*

The parchment that has writing on it is **artifact 10**. Concealed in Croxla's right hand is the potion that he had prepared for his spell. If this is spilt or the glass phial smashed (moving the skeleton is 90% likely to make it fall and smash), a small part of the stored magic that was disturbed by his death will come into effect and the skeleton will animate - as the magic was concerned with the sustenance of life through the death of others, this undead creature will attack all living creatures that it encounters until it is destroyed. If the potion is drunk (and this will also activate the spell) the imbiber will receive the effects of a strong healing spell (treat as a 6 point or 5th level spell, or as three normal healing potions).

## 11. Upper Shrine:

*The entrance to this room widens to 15' before it opens out; across the entrance is a portcullis. The room is 20' high and arched very slightly at the roof. The walls still show the remains of some relief carvings that were obviously painted at one time; these are in the shape of columns up the sides of the room. There are a number of small holes in both the walls and floor, and a couple of these, at the north end of the room, still have half-burnt torches in them. Other than a hole to the lower level, the main body of the room is bare of all furnishings and appointments. There is a ledge at the north end of the room. This is 6' above the main level of the room and is separated from the rest by a steep, roughly-hewn slope across the width of the alcove. A heavy dark red curtain hangs across the alcove and at the south end are a pair of metal posts 4' high, each well-embedded into the rock and with several holes through the top; manacles on chains hang from these holes. Also in the alcove is a large piece of crystalline black rock placed on a pedestal. The pedestal is 2' square and 3' high and rises straight out of the floor. The black rock is roughly ovoid and is about 20" wide and 30" high.*

The portcullis may be raised or lowered by those in the room. It was once operated magically by the dwarven priests, but is now lifted by brute strength using a couple of pieces of rope that go over several spikes in the wall. As they cannot lift the gate more than 10', the ogres removed the upper 5' and hammered it to the wall with spikes, making a permanent blockage at the top of the entrance.

The rope holding the gate is tied off to the west of the entrance and releasing it will drop the portcullis very quickly and with great force - treat it as 1d4+1 attacks by a double-handed long spear or spear held versus charge with the victim needing to roll under his DEX on a d20 to escape each attack (if he was prepared for the gate's fall allow +4 to his DEX for this roll). There is a 5% chance of lifting the gate for each strength point over 30 that is used.

The hole in the floor leads to room 24 and its function is fully described there. The shaft is 35' long (from floor to ceiling) and 3' wide - you should determine the chances of climbing down it successfully (ie without getting stuck) as applicable. The manacles still serve their original purpose of restraining prospective sacrifices during ceremonies. Either one can be chained to each or one can be placed between the two - using pegs to secure the chains, the captives can be held near to the poles or placed onto the slope below.

The black rock is held to the pedestal by a magical force (it is not itself magical): there is a 1% chance per strength point over 100 used that it can be moved, otherwise the holding magic must be dispelled (treat as a 4 point, rune type, or 21st level spell). If it is hit by a weapon or similar object it will take the equivalent of 100 points of damage (hits are automatic) and then shatter. This will release the holding spell and the resulting shards of rock will fly about the shrine inflicting damage as if a sling stone - everyone in the alcove will receive 1d4+1 attacks at 30% chance to hit or as if attacked by a 2nd level fighter.

The ogres regard the rock as holy (the dwarves held it to only be of symbolic value, having no magical power, unlike the lower shrine). If removed it may fetch several hundred gold in a large town from a specialist sage or a temple related to earth cults (however it is very heavy and will prove difficult to manage unless it can be loaded onto a horse, etc).



## 12. Kadak's Quarters:

*This room actually possesses a bed, even though this has been made up from a couple of the smaller dwarven pallets. The room also contains a table and three chairs, a couple of large old chests, and several sacks and crates. The bed is in the north-west corner, against the west wall, and has a large quantity of furs laid on it. A table stands in the middle of the room and has some cutlery on it.*

Kadak will usually be in bed during the day, and will be in the room awake at most other times, unless there is a ceremony in progress (when he will be in room 11).

This room was originally an anteroom to the shrine for the priests to prepare themselves, the dwarves widened the room and used it to house some of their priests. Wolfnek and Kadak eat in this room, although they sometimes condescend to eat with the guards, and also sit here trying to while away the hours when there are no ceremonies at which they must officiate. The sacks and crates contain supplies that the priests have removed from the main storeroom for their own use; these are usually of a higher quality than the supplies used by the guards. The chests are used to store any of the equipment taken from prisoners that is not used by the ogres or goblins. Neither are locked, though both have stiff catches that make them awkward to open. One holds a pile of broken and rusting weapons, mainly daggers, small swords and axes, maces, etc, plus pieces of armour, mostly ring and chain, that will not fit any of the humanoids and that no-one has bothered to return to the tribe for reworking. The other chest contains items of general use such as packs, spikes, rope, flasks, torches, clothes, etc. The ogres use these things as they need them but take no care to maintain them while in storage so they are in poor condition.

Under the bed is a small locked box for which Kadak has the key (hidden on top of the door in the east wall - if the key is not used, the chances of opening the lock will be normal). In this box are 25 gold, a necklace and a piece of parchment wrapped inside waxed paper to keep it dry. The necklace is made of silver (worth 5 gold) and supports a dozen small blue gems (each worth 8 gold). The parchment is **artifact 12**.

## 13. Wolfnek's Quarters:

The door to this room will be locked at all times, and Wolfnek always carries the key with him.

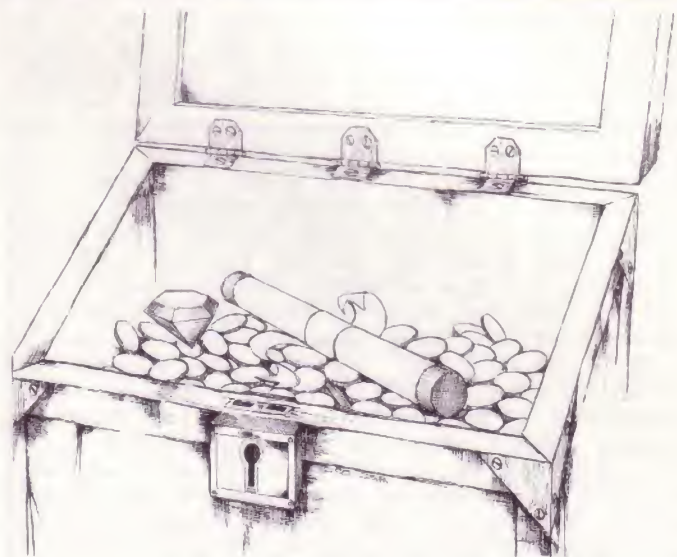
*There is a bed made of furs, skins and rags in the south-west corner of this room. Some shelves made from a couple of drawers have been nailed to the north wall and next to them are a few spikes. There is a table with one chair in the middle of the room on which stands a lantern and several earthenware jars. On the shelves are some small fragments of rock, some of fascinating shapes or colours.*

Wolfnek uses this chamber as a bedroom and study and does not allow any of the others to enter the room (even Kadak has only been in here a few times, and never without Wolfnek being there as well). The room is high enough above the main bulk of this level to avoid Xhardja, but Wolfnek is vaguely aware that some creature of power exists nearby.

The spikes on the wall are used as pegs for Wolfnek's ceremonial robes. The rocks have no magical properties themselves, but may be sold to the right buyer for 10-20 gold pieces each (you are left to decide the exact number yourself depending on how much treasure you wish to hand over - a couple of dozen are recommended; remember that a buyer will only be found in a big town or in a temple dedicated to an earth cult).

The jars that stand on the table are all stoppered with corks or lumps of rag. There are eleven of these jars, and most of them only contain powders made from crushed herbs and soil. Three of them, however, are the basic preparations for some simple potions - these must be added to water and stirred in thoroughly, usually while being heated to have their proper effect. One is a yellow powder to be mixed with a small quantity of water to make a paste that speeds the recovery of cuts (one-third normal healing time); if unmixed it will act as a simple disinfectant. One is to be mixed with about a pint of water to make a sludgy brown sleeping draught; if used in this state it will merely make the recipient feel rather ill if he eats enough of it. The last is a very small quantity of a deep purplish powder that is to be mixed with several gallons of liquid. In such a concentration it is taken by the mugful and induces a euphoric state; by the pint it produces mild hallucinations - it is used in major ceremonies, the participants each receiving a cupful. In larger doses or higher concentrations (ie if eaten or tasted in its powder form) it will act as a strong poison (say of at least half full possible strength).

Behind the uppermost of the two shelves is a recess that Wolfnek has crudely cut into the wall. In this there is a small locked box. The lock is a good one and will give a -15% chance to open, although it would be easy to smash the box. The key is placed in a crack on the east side of the door to room 14 (this door is barred from this side). The box contains a large but poorly cut red gem worth 75 gold, 47 gold coins and 26 silver coins, plus a bone scroll case. Inside the latter are **artifacts 13A and 13B**.



## 14. Antechamber:

*The doors to the south are made of stone and give off a strong magical aura; they have no visible handles but are carved with a variety of symbols.*

This room was used by the priests waiting to enter the main shrine. They would stand by their doors until the completion of ceremonies in the sacrificial room to the south when the doors would open and allow them to enter. The doors on this side of the main shrine would open before those to the south, allowing the priests to take their positions before the supplicants entered.

The doors are actually a part of the elemental creature that underlies the whole of the main shrine (not Xhardja) and will prove immensely difficult to open unless the correct ceremonial procedure is undertaken. See room 24 for further details. Note that the room itself is on the lower level and hence comes under the usual specifications (see the DM's screen).



## 15. Store Room:

In all probability this is where the characters will enter the lower level proper - you should therefore remember that the lower level is largely covered by a 6" deep layer of mud (see DM's screen for details).

*This room is empty but for a pair of half-submerged decaying humanoid corpses, both facing east.*

The corpses are of ogres, they still wear leather tunics and boots, but the rest of their equipment has been consumed by the mud-worms - if the players search in the mud, they will be able to find the straps of the armour and any other non-metal objects that the worms leave. The room was originally a store room, although its contents were removed when the dwarves fled.

## 16. Trapped Room:

*This room is empty. The walls show some signs of working, although they are predominantly rough.*

The dwarves were in the process of enlarging the complex when the Henninga raided and this room was to be the beginning of a new section, but now stands incomplete and unfurnished. Before they left the caves, the dwarves trapped the passage leading east.

At the point where the room narrows to join the eastern passage there is a thin cord stretched across at 1' from the floor (it will not be covered by the mud). If the players do not notice it (determine the chance as seems appropriate in the circumstances), and it is pushed either way (the very slightest pressure will not set it off, but even cautiously walking into it will do so) the trap is set off. From each side of the passage a construction rather like a sideways facing portcullis will shoot out as far as the other wall. The bars are set at 1' intervals and are sharpened on the end - they will strike the player character who set off the trap as if he has been hit by light spears or javelins. He has a chance of at least partially avoiding the device by leaping out of the way, though he must decide which way he leaps before you tell him the full details (ie merely say he notices something from the corner of his eye, etc). He must match his DEX against a roll of a d20+4 (if he was being especially cautious use an unmodified roll of a d20) - for each point that the roll exceeds his DEX he will be hit by one spear, to a maximum of 12 (or 8 if the character is a dwarf or similarly short). Once the device has closed across the passage the players will have to hack their way through it. Note that the rough nature of the passage conceals the slits for this trap very effectively and they will not be noticed unless the area is searched.

## 17. Priests' Quarters:

*This room has beds in the north-east, north-west and south-west corners, a table in the middle surrounded by four chairs and a number of shelves around the walls. The furniture appears to have been battered with some large blunt instrument.*

If the table is searched fairly closely, it may be noticed that there is a hollow area in the middle which can easily be reached by removing some loose boards from underneath. When these are removed a cloud of spores will be released to fly in the face of anyone within 5'; these were once of a poisonous nature but have long-since lost their effect and merely cause a mild irritation to the back of the throat. The hidden compartment is 18" square by 1" deep and is apparently empty. If carefully investigated, an iron ring will be found in a small crevice. Depending on the system, this ring has the matrix of a protection spell, or can be used once to cast a 10' radius protection spell.

## 18. Trapped Passage:

The stairway has been blocked by a rockfall about 20' up (ie 30' below the surface level) - see room 4 for further details. Despite the blocking of the stairway to prevent access, the paranoid dwarven priests also trapped the passage at its base. There are three areas that activate this trap, all set into the floor: the first is the 3' wide (ie the width of the passage) 5' long area to the east of the door from the stairway, the second and third 3' square areas inside the north and south doors. There is no mechanism to be detected for this trap as it is set off through the use of magic (a faint magic will be radiated by the specified areas of the floor and a stronger magic by the trapped areas themselves). To activate the trap a character must first step on the central area (below the stairs) and then on one of the other two areas - this means that someone walking down the passage would only activate it when they reach the other end. As soon as the second of the two areas is touched, a barred gate falls in front of the doors at each end of the passage (but not that by the stairs); unlike that of room 16, neither portcullis has sharpened points. There is very little chance that any character will be harmed by the gate at the end they are moving towards. They may however be caught by that at the other end; a roll of less than the character's DEX on a d20 will mean that he has avoided it - if he is hit he will suffer damage as if hit by a heavy mace. The gates are still strong and will not be able to be broken through although the players will be able to smash the bars away (this will be far more difficult to do if the door concerned is still closed) but the bars are held together by metal nails and therefore the lower ones have been eaten away by the mud-worms. This means that the bottom 2'-3' would be very easy to break off. You should determine the times that all such actions take dependent upon such factors as the tool used to smash the bars, the strength of the characters, etc.

## 19. Main Hall:

*The main area of the room is covered with mud, but the south end of the room is raised 6' higher than the rest and is therefore free of the viscous mess. At the north end of this raised area there is a 9" high parapet running all the way across. The main part of the room is 18' high and the raised area 12' high. The walls of this south part are covered by thick deep blue hangings. The furnishings of the room are sparse - the lower area has a number of plain benches and stools along with a large table against the east wall, and the upper area has only three slightly ornate chairs.*

This room was used when the priests wished to hold audience with any visiting parties of dwarves (and very occasionally vice-versa) and also served as a sort of waiting room for those who wished to enter the shrine. The hangings will fall apart if manhandled and are of little value and all metal parts of the furnishings in the main part of the room have been eaten away.

The north-east door (ie that in the north wall that leads to rooms 21-23) is barred on the outside and will be difficult to open. Note that the passage leading east from the platform (to room 21) reaches the -50' level at the corner and that although Xhardja cannot attack the party for most of the length of the stairs to room 20 (nor in that room) it will be able to do so round about 6' down the stairs - there is some trace of the mud here and for a short way down the stairs. It is up to you to decide what Xhardja's tactics will be if the players try to descend these stairs (which they will have to do to succeed in reaching the main shrine). Its actions may well depend on how far away it is when they begin their descent.



## 20. Library:

In the middle of this room there are two small tables, each with a chair by it. Along the south and east walls are three shelves (these run all the way from the north-east corner to the south-west, including around the angled corner). The shelves still contain a few odds and ends: scraps of unused parchment, broken quills and nibs, an empty ink pot and some curiously shaped stones. In the middle of the west wall there is another smaller shelf with a pair of chairs in front of it, this shelf acting as a desk. In the centre of the roof there is a 1' diameter glowing hemisphere.

This room once contained much of the shrine's wealth in the form of a large number of valuable books, scrolls, parchments, etc, plus a collection of small icons (in a way similar to Wolfnek's, although of superior craftsmanship and often of some magical power). Almost all of these were taken with the dwarves when they left the mountains (the remaining stones are paperweights and of no value) but there are still a couple of items of interest (not to mention necessity) to the characters.

The hemisphere is in fact a globe half set into the roof and radiating a soft light (this was once brighter, but has faded over the years). This globe may be removed with care - you should get the players to specify how much force they use in terms of strength and base the chance on this (ie if they said 18, you would assume the strength equal to a character with STR 18 pulling as hard as he could). A roll under this figure on a d20 indicates success, but a second similar roll indicates that it smashed on the way out doing damage like a dagger to the person removing it. Once free it will shine, becoming weaker all the time, for another 2-3 years, but may be of some use or value.



If the shelves are pulled from the walls and carefully examined, a slit may be found in the back of one (the central section of the middle shelf against the south wall) and in this slit are two pieces of parchment. The first of these is **artifact 20** (in its many pieces) and the second is a magical scroll. The sheet that forms the artifact will break up as it is removed from the shelf and the players should be handed the various pieces of this sheet (if they express extreme care you could hand the pieces to them in the right order on a successful save versus DEX on a d20). Note that the end of the sheet is missing and cannot be found in the crack (or anywhere else). The magical scroll, on the other hand, will be intact and only foolish negligence will damage it as it is retrieved - note that there is no artifact for this as it is a spell to be cast rather than something to be puzzled over by the players (you could design a suitable scroll if you wished). The use of the scroll is described in room 24.

## 21. Audience Chamber:

This room is largely empty with only three chairs, a table and a couple of benches, all overturned.

The south door, from the raised area of room 19, is barred on the inside. This room was once used by the priests to give private audiences to visitors, either before they entered the shrine to discover what it was they required, or after a ceremony to interpret the omens that may have been revealed therein.

## 22. Xhardja's Lair:

There is a large piece of grey rock, 4' in diameter, holding the door to this room closed. It will be almost impossible for the characters to open the door with this piece of rock on the other side, but they will be able to smash through the upper part of the door and clamber in via the hole.

In the centre of this room stands a low pedestal, 3' in diameter and 2' high, on top of which is a lump of white rock that seems to slowly pulsate. Hanging from a spike in each corner of the room and the centre of the east and west walls, are smaller bluish shards of crystal, supported on leather thongs and also seeming to pulsate, while radiating a dim blue light. The walls of the room itself are scarred by a myriad of tiny striations that form sweeping and whorling patterns.

The term 'lair' is here used rather loosely as this is actually the room in which Xhardja was summoned and is where much of its power resides. Xhardja is understandably protective towards this room and will always move to attack the players if they get here. Xhardja will attempt to throw characters against its rock (see below) if it enraps them with a tentacle in this room.

The rock in the centre of the room is the source of Xhardja's power, forming a sort of bridge to the plane from which it was originally summoned. Any character touching the rock will have one point of STR, CON and DEX drained for 7-12 days. Touching it a second time will cause the loss of two points of each and so on. A save versus magic at -4 or versus a POW of 20 will mean that the character has resisted the effects, although the save must be made for each point (ie three the first time, six the second, etc). To deprive Xhardja of his power, the rock must be smashed - any attempt to hit it will succeed, but it will take 250 hit points of damage before splitting apart and becoming safe. The use of solely metal weapons will allow it to drain from a character along the weapon but the save will be at +8 or +40% as applicable. Once the rock has been smashed, Xhardja will not be able to regenerate lost hit points and its movement will be halved. It will also lose 5% of its hit points per day until it is dead. Knowing that this will be its fate, the creature will reserve its strengths for a final attack in room 26, not relenting until it or the party is destroyed.

The blue shards were used as a focus for the dwarves' power and are not affected by the fate of the stone, continuing to glow regardless. If hit hard they will smash and send slivers of crystal flying, but these will not harm players unless held close to the face (determine damage as seems fitting).

## 23. Antechamber:

This room appears empty but actually contains a simple 10' deep, 3' wide, 5' long pit at the west entrance to the room, disguised by an illusion of the floor. Damage will be as normal for falling 10' if the player fails to save versus DEX on a d20 and drops in, and the player will also be open to attack from Xhardja.



## 24. Sacrificial Chamber:

*This room is 15' high, the walls covered with murals of dwarves kneeling before all manner of strange creatures from the elemental plane of earth set against a background of distant mountains and massive rockfaces. In the middle of the room there is a stepped dais that rises to 3' high, the central section being about 10' square (it is thus above the height of the mud that fills the floor of the rest of the room). Set into this, coming down from the ceiling, is a 3' diameter circular cage made from 2" thick iron bars set at 6" intervals. The cage is embedded in both the ceiling and the floor and is of very sturdy construction - it is effectively a tube, such that its base is the floor and the top opens onto a shaft descending from the room above. The double doors at the north end of the room are about 10' square (ie each door is 5' wide and 10' high) and seem to be made of bronze. On both the north and south sides of these doors grotesque faces are carved, roughly 4' high and set into the centre of each door. They could be best said to represent a dwarven face twisted into the shape of a gargoyle-like grimace with boils and tumours erupting all across the surface; their mouths are open as if they are about to utter a maniacal screech of laughter or a scream of terror.*

This room was originally the sacrificial chamber of the sect that worshipped here. Although the dwarves that lived in the Yetzin valley did not indulge in a lot of blood sacrifice, this particular manifestation of their earth god (or gods - they are very secretive about the forms of their religion to those not initiated into one of the sects, and especially to non-dwarves) was one of the exceptions. In order to commune with the god, or even so much as to enter the shrine, a blood sacrifice had to be made and the correct forms of the ceremony surrounding such a sacrifice had to be maintained.

The elemental spirit that pervades the whole of this shrine area (and you may allow certain sensitive player characters to pick up the aura of this being in this room and in the next two) has actually entered into a few of the rock formations on this plane. Although not as mobile as the elemental creature Xhardja, this being is far more powerful, even though but a fraction of its power enters into this dimension. The doors that lead to the shrine (ie those from 24 to 25, from 25 to 26 and from 14 to 26) are part of this creature's 'body'. They cannot be opened as normal doors and demand the successful completion of a specific ceremony designed to propitiate the creature.

The doors are effectively 18" slabs of rock, but the faces have been covered with a layer of beaten bronze. No amount of pushing or ramming of the doors concerned will have the slightest effect. Similarly they cannot be smashed through - the bronze plating will come away, but the doors themselves will be unmarked (or to be more precise, they will reform into their original shape, assuming that the blow was strong enough to deform them in the first place). Spells that protect against or ward off elementals will succeed in stopping this regeneration if they work at all; treat them as a dispellation or countermagic spell versus a 6 point, rune type, or 31st level spell - if they fail in this, then they do not work in any way. The only way to open the doors magically (normal opening spells will be totally fruitless as this is in effect a living being) would be to use a spell that transforms rock, or one of a disintegration type - in such cases the doors will receive a saving throw as if of POW 21 or 21st level (as best possible class). In other words, it is unlikely that the characters that will be playing this module would have the sort of magic that is required to open the doors themselves.

To open the doors the elemental spirit must be appeased by a blood sacrifice offered with the correct ceremony. The ceremony is described in the artifact that the players may find in the library (room 20) - without this they have no hope of entering the shrine. This torn parchment gives enough details to simulate the ceremony reasonably accurately, at least in all the details that are relevant to the opening of the doors (the scroll and artifact were left so that dwarves coming back to the shrine from the south would be able to continue to honour their gods here). The only problem the players may have with the ceremony is if they fail to put the fragments back together in the right order and hence perform the ceremony in the wrong order. At the end of the ceremony as described, one of the characters must read the scroll from room 20 (NOT the artifact); this character should be someone who is capable of casting spells (it is to be assumed that the scroll is in a language that is known to the players) but this requirement may be ignored at your discretion if the party no longer has such a character alive.

The ceremony is as follows: all of these actions must be completed and they must be performed in the correct order, though you can allow a little leeway if you wish as long as it is correct in essence. Firstly an offering must be placed in the cage on the dais; this can only be done by lowering the offering from above. This offering must be a creature of some form, though there is no reason why it has to be a living creature - one of the dead ogres would do, for example. It should be of reasonable size and preferably sentient (or at least previously sentient if it is now dead); small animals, birds, etc, will almost certainly be rejected. Once in the cage the creature must be stripped, though there is no reason why it should not have been naked when placed inside. It must then be cut to allow its blood to drip onto the floor of the cage. Blood (but not necessarily that of the victim) must then be wiped along the edge of the top step of the dais and on the eyes of the small figures that are engraved around the bottom step. These small figures will not have been previously apparent to the players, and it should be an interesting test of their ingenuity to see how they manage to smear the eyes when the step is covered by six inches or so of mud. Once this has been done something must be struck against the faces on the doors at the north end of the room six times (preferably, though not essentially in three sets of two) - both faces should be struck simultaneously.

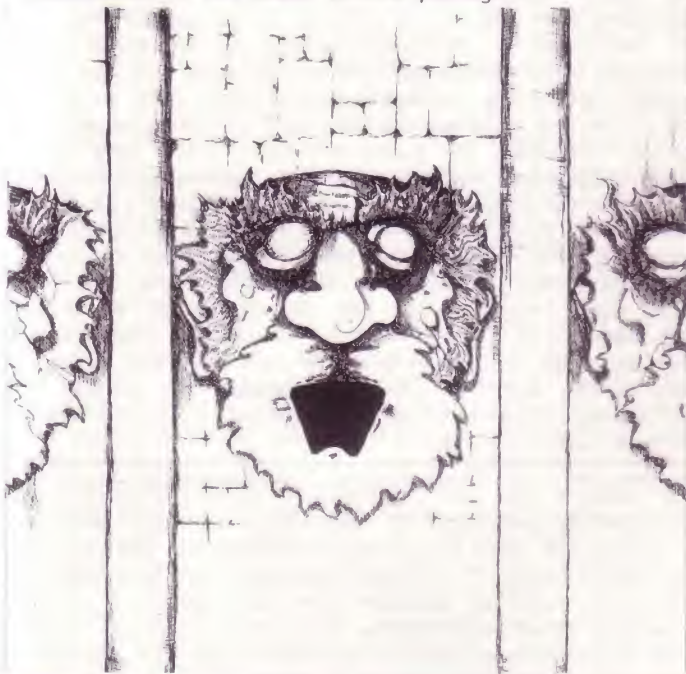
This concludes the ceremony and at this point the scroll should be read out in a loud voice. Once the scroll has been read, assuming that the ceremony has been conducted correctly, there will be a groaning sound from under the floor and the bottom of the cage (ie the 3' diameter circle of rock, not the 10' square of the dais itself) will suddenly move to the south, apparently disappearing into the rock of the dais directly behind it. The victim in the cage will plummet down a 3' diameter shaft - if he grabs the bars of the cage those outside should beat or cut his hands until he lets go; if he tries to brace himself against the sides of the shaft he will be eased down by the rock itself as if he is being swallowed. At the bottom of the shaft, 30' below are a few long spikes. If the victim fell, 1d4+1 of these will pierce him as if hit by a heavy spear or spear set versus charge (hitting will be automatic, only damage need be thrown for). Then, whether the victim fell or was 'swallowed', the rock above the spiked area will close together and the sacrificial offering will be crushed and 'digested'. The rock covering will close off this shaft when the victim is dead (2d12+10% of the victim's total normal points will be lost per minute of crushing - during this time, those above will be able to hear the pained screams of the offering, assuming he was alive when or after he landed). The north doors will now open.



## 25. Passage:

The description given below assumes that the ceremony in room 24 has been successfully completed:

*When the ceremony is completed the doors swing back, revealing a passage beyond. The doors fold right back to the walls of this passage and seem to blend into the rock so that the faces are now part of the decorations of the passage walls. On the east and west walls of the passage, between the pillars, are faces just like those on the doors. As the party pass the northern set of pillars, the north doors swing open to reveal the room beyond - these doors also close against the passage walls, and have similar faces which now become part of the decoration of the walls of the passage.*



Both these sets of doors can now no more be closed by normal physical means than they could be opened before. All the faces will reform if damaged in the same way as those on the doors from room 24 to room 25. It should be noted here that the doors from room 14 to room 26 will already stand open (in fact they open when the body hits the bottom of the pit, rather than when it is consumed, to give the priests time to get into place before the supplicants enter the shrine). The passage is magically trapped, but these traps will NOT be set off unless the characters commit some sacrilegious or similarly unwelcome act in the shrine (see room 25). They will also be set off in the unlikely event of the passage being entered without the ceremony in room 24 having been completed. In the latter case the trap activates as soon as someone reaches the north set of doors. In the former case, the south doors will close and, when they are reached, the north doors will follow suit (possibly isolating some of the players inside the passage). At this point the trap proper will come into effect: it emanates from the faces on the doors and on the walls and operates from all at the same time, it will NOT be negated if the bronze plating has been removed, but some of the effects will not be apparent.

After both sets of doors shut the trap is activated:

*Suddenly the faces begin to cry out in strangled voices as if they were in hideous pain and torment. This noise gets louder and louder until within 20-30 seconds it has become deafening. At this point the bronze plating begins to writhe over the faces, turning molten. After another 20-30 seconds, the plating suddenly flies off the faces, and ricochets around the passage in a hail of molten metal.*

Treat the players as being subject to two separate "attacks", one from each side (ie from each wall of the passage - if the party is two abreast the damage to each player will be reduced by half for the attack from the partially obscured side). Both of these attacks hit automatically; the damage from each will be 2d8 per location for game systems employing hit locations, or 4d8 for systems without. Armour reduction will be as normal (if your system does not use a damage reduction by armour type system, work out a scale of 1 to 6 points, with 6 being plate and 1 leather; shields are worth 8, 12 or 16 depending on whether they are small, medium or large). Shields only count for the side on which they are held and will be destroyed if they receive more points than they can absorb, unless they are of a magical nature. Note that the players are not likely to survive this trap, but they have been warned.

Once the trap has been activated the doors remain closed. If there are any players to the south of the passage, they may open the doors as before provided that they have the scroll or a copy of it. If the doors are reopened (or the players tunnel out) and the trap is set off a second time, a similar thing will happen, but this time the rock will become molten and the faces themselves will explode - the trap will not work more than twice.

## 26. The Shrine of Kasar-Khan:

Before describing the shrine, it is worth noting that you may wish to change some or all of the details of this shrine as it is presented here. For the purposes of this module it has been assumed that the players are searching for the shrine purely for the financial gains that they can acquire, and that no real ulterior motive exists for their exploration. This is a necessary assumption as the scenario must be self-contained and cannot relate to the wider matters of campaign play. You, however, may wish to make this scenario of greater import to your players than merely the recovery of some ancient dwarven treasures. It is possible, therefore, that you may want to change the ending to the module to make it lead on to further adventures. This could be as simple as to provide a scroll or other clue in the treasure. On the other hand it could be linked to the whole reason for the players' presence - for example, they might have been sent by some dwarves (they may even be dwarves themselves) or other interested party in order to open the shrine and start worship there once more. This might be for political or religious reasons in a distant dwarven kingdom or it could be to stir up trouble with the local humanoids and provoke some form of major conflict. Thus you should feel free to adapt the end of the scenario to suit your own needs by adding to or changing the details given herein, but this is not essential - especially if you are merely playing the module as a one-off game, the treasure-only ending will be entirely adequate.

The name of the deity to which the shrine is dedicated is not the dwarven name but that which the humans used. The dwarves that lived in the Yetzin valley would not reveal details of their religions to outsiders, and in many cases even the majority of the dwarves did not know the true names of the deities they followed. It is a standard dwarven belief that the knowledge of a person's, or deity's, real name will give the possessor of that knowledge power over the person or deity concerned. Hence only the priests know the real names of most of their deities, the dwarves generally know the ceremonial names and the human outsiders know nothing. The humans therefore gave the name of Kasar-Khan to the gods (which they thought to be a single god), meaning the Lord of the Kasar Mountains. The true name of the deity to which this shrine is dedicated was lost with the dwarves who fled to the south, the high priest dying en route without passing it on.



The floor of this room is stepped, each step being 18" wide and descending 1'; there are eight of these steps from the wall to the middle, leaving a 6' wide flat area at the bottom of the room. Because of this stepping, all of the room is filled with the stinking mud that covers this level. The walls are 12' high, but the ceiling is also stepped but in an upward direction making the centre of the room 20' high (or 28' high if measured from the floor at the bottom of the room). All the surfaces of the room are stained a deep red colour. Painted over this on the north wall, between the doors, is a rather stylised image of triple-peaked Yetzin. The stains on the other six walls appear to be a little mottled and splotchy. At the north end of the lower floor area, set against the next step up, is a rough pillar of rock, vaguely phallic in shape and standing about 3' wide by 8' high. The rock appears to come directly out of the floor of the room and is the same green colour that most of the rock in the cave complex has been (ie it is not painted red). All over the surface of this rock are whorls and strange symbols - these are mostly very faded and difficult to make out.

Although the entire floor is covered with mud, only the -50' level can be used by Xhardja to make its attacks. The red stains are paint, but the players could be forgiven for thinking that they are dried bloodstains. Only a careful examination under good light will reveal that these dark areas form a rough humanoid outline, about 8' high, in the middle of each wall.

The rock is the manifestation of the earth deity with which the dwarven priests used to communicate. Once a sacrifice has been made, questions may be asked of the deity, and the answers will form on this stone. The number of questions and their complexity are determined by the number and quality of the sacrifices. One human will allow one fairly simple question, and so on. The questions may be about anything that the god could know - although not by any means omniscient, this deity can answer a wide range of questions, especially those relating to the elemental plane of earth and things that are happening underground. It cannot see into the future but may make educated guesses which are far more likely to be correct than mortal guesses on a similar matter. Any questions put to the god must be in the dwarven tongue. The answers will be highly cryptic and it usually takes a trained priest to unravel them, though laymen may take something of their meaning - they come in the form of symbols, letters, patterns, pictures, etc, shown on the pillar of stone. These last until the next question is asked but gradually fade over the course of time.

There are several things that the players may do while in this room to set off the trap in room 25 (see above) and you may add more depending upon the use to which you put this room in your own game. Setting off the trap in this way does not pose any immediate problems for the players (unless someone is in the passage at the time in which case both sets of doors immediately close), but it will cut off their line of retreat (they will still be able to leave via room 14 if they have not taken the treasure - see below). Touching the stone in any way merely sets off the trap, but other acts will cause the appearance of a second danger (see below), due to infuriating or in some way insulting the deity that is represented by the stone. Asking more or harder questions than are allowed by the sacrifices offered is one way, although normally the stone will just go blank on the first such indiscretion. Asking the god trick questions to make it prove itself will immediately infuriate it (assuming that you deem that the god would notice the implication of the question). Similarly, making any blasphemous statement about the deity while in the room will bring retribution.

It is worth noting here, before describing this danger, that the doors to room 14 do not close when the trap is set off as it was assumed that the priests would flee through them, possibly taking the culprit if he was highly valued, and shut them behind them. Once shut they are sealed as they were previously. The players can therefore leave via room 14 during the time it takes for the manifestation of this new danger (see below) but they will be caught by the trap in room 25 if they attempt to leave that way (see room 25).

If the players perpetrate a blasphemous act, the stone in the centre of the room will begin to hum. At the same time, the vague figures on the six red walls will become more apparent - after a few seconds they will begin to move out of the walls as an incorporeal mist and come together over the stone. While this is happening they will not be able to be damaged; they are not even on a different plane, so weapons that penetrate such places will be of no use, but are the visible sign of the summoning spell that is in progress and a warning to those in the room in case the priests decide that they are worth saving. Once they have joined together, there will be a deafening cracking sound from the floor and a large figure will rise from beneath the rock. Simultaneously the room 25 trap will activate (possibly catching those attempting to flee). This stone man will attack the players and will not cease until they or it are dead, though if it is relevant it will not be able to leave the caves. Its first act will be to attempt to cut off the players' path to the doors to 14, thus trapping the players in this room, as the south doors of 25 will have shut when the trap was activated.

The treasure that the dwarves left behind (regarding it as rightfully belonging to their deity and not wanting to offend the god) is concealed behind the painting on the north wall. If this painting is investigated closely, it will be noticed that the part that represents the third peak forms a sort of diamond-shaped door with its own skyline and the edges of the two peaks in front of it. This can be pushed into the wall about 3' to reveal a hole 18" square and 2' deep set back in the wall and opening onto the channel through which the stone passes. However, as the door is pushed back, the two north doors to room 14 begin to close - they move with the secret door in such a way that they will be completely closed by the time the secret door is 1' into its channel. This means that the treasure will not have been revealed before the doors are closed (and sealed as they were before). As soon as anything enters the hole (not the channel that the door moves down, but the treasure-hole itself) the elemental creature that forms from the wall paintings will begin to appear (see above, but note that the trap in room 25 will NOT be activated as normal - if it has already been activated the players will be in big trouble as the doors to 14 are now shut). If the players have not fled (hopefully with the treasure!) by the time the creature appears it will attempt to bar the way to the doorway to 25 trapping the players in this room.

The treasure is as follows (although you are encouraged to place your own treasure as you see fit): a leather bag containing 564 gold and 37 silver coins; a small velvet-lined box holding a set of very fine tools for a jeweller (worth 200 gold to the right person); a dozen assorted gems worth 3d6 x 100 gold in a purse; a lined box containing a set of three gold-plated statuettes (silver underneath) worth 150 gold each; a set of old scrolls and parchments that will allow a single player to increase his DEX by 1 point after suitable study; and a large black mace that can be powered from the player's STR or POW, as applicable, to do 1d4 extra damage per point used for the next 10 combat rounds (or equivalent time period). STR or POW points used in this way will return after one week.



# GENERAL NOTES

These notes are intended to give guidelines to DMs wishing to alter the scenario (eg to play it in a hurry, or as a 'one-off' rather than as part of a campaign, or to further detail the occupants).

## ALTERNATIVE INTRODUCTIONS

If you need to use the module in a hurry and do not have time to study it closely, proceed as follows: While the players create their characters read the instructions on page 3 carefully, and then read the background on page 4 to get some sort of overall feel for the scenario. You should then skim through the key, reading the *Italic* room descriptions and as much of the boxed material as possible. When the players are ready choose one of the introductions below to give to them. The only information that their sponsor will have concerning the shrine is artifact 2 (which will be given to the players) and a passage that he will read aloud from an old book of local history. This passage will be the first two paragraphs of the introduction on page 5, ie as far as "... casting of augurs and the interpreting of omens." As well as giving some extra information about the occupants, this passage also gives a clue in its reference to "the upper shrine" (although a similar clue is also hidden in artifact 2). If you wish to include a wilderness journey as part of the adventure their sponsor will also provide the party with artifact 1 to assist their travels.

You should make maximum use of the room summary on the screen, and take advantage of lulls in play to read ahead. If the players reach room 24 you will have to ask for a break while you read up on rooms 24 to 26. Basically the players must complete the ceremony in room 24 in order to get any further. Having done so they will be safe unless they perform any sacrilegious act in room 26 (in which case the south doors of 25 shut - the trap activating if the players attempt to enter the passage - and the stone man may appear, necessitating a quick exit via 14) or attempt to steal the treasure (in which case the doors to 14 shut and the stone man appears). If the players first blaspheme and then take the treasure they will be trapped in room 26 and will have to defeat the stone man and tunnel their way past the doors.

**Alternative Introduction 1:** A descendant of Croxla (see room 10) has found out that he was in this area many years ago and wished to visit the shrine - he was never heard of again. The sponsor has heard that the party are heading that way, and will lend them a minor magic item if they will investigate the shrine, allowing them to keep it if they come up with any definite news.

**Alternative Introduction 2:** The humanoids at the shrine have kidnapped someone with a view to using them as a sacrifice (the victim is currently chained up in room 11). The worried relatives will offer a reward for his safe return. If things are going against the ogres they may threaten to kill the hostage.

## TREASURE

The values for treasure in the scenario assume that it will be used as part of a reasonably balanced campaign. If you wish to use it as a 'one-off' adventure you may well wish to increase these amounts. In such a case leave all the magic items as they are (you may also wish to give the ogres a couple of magical weapons - remember that these will be used against the players rather than left in chests), but increase the monetary value of all other treasures by 4-10 times.

## TRAPS

The traps in this module are balanced to be difficult (but not too deadly in most cases) for a party whose combat members (fighters or whatever) have hit points averaging around 24. For those parties that are weaker than this, or for those systems that have lower average hit points, it is suggested that you decrease the amount of damage that the traps do. The simplest way is to do so proportionally to the difference in hit point averages, rounding the dice up to the nearest type. Either in addition to this or as an alternative, you could increase the chances of spotting any trap prior to setting it off or give the traps a chance of failing due to their age and condition. You should note the changes in damage, if such are necessary, when you read through the scenario to avoid interruptions during play.

## LIFE AT THE SHRINE

If the players do not merely plunge straight into the shrine, they should be able to ensure that there are only the regular residents on hand. There is, however, always the chance that there will be someone else at the shrine asking for the advice of one of the priests or making supplication to their gods. Most of the activities of the shrine are conducted during the hours of darkness as the humanoids that use it are renowned for their dislike of daylight, particularly sunlight. During the day there will usually be only the guards awake at the shrine - give a 5% chance for a person or group turning up at day and a 10% chance that a person or group has remained at the shrine until it becomes dark again. When it becomes dark the chance of an arrival increases to 35% (50% if it is full moon).

The priests themselves will sleep during the day and conduct their duties at night. This means that player characters will have least opposition in the day; however there are drawbacks to a daylight attack, the main one being that the players will be easily seen by the guards as they approach the caves. At night there will be a larger number of creatures about and a greater chance of more turning up, all of whom will most certainly take umbrage at the players sacrilege, although the players may find the approach to the shrine easier (remember that in most systems such creatures as these ogres have some form of night vision that will detect the players before they get too close). If there are visitors to the shrine, these creatures and the priests will be in the shrine itself (room 11) and there is a chance that they will not hear any minor disturbances at the entrance to the caves. The occupants of the caves will rarely leave their sanctuary; supplies are brought to them by the supplicants and they have their own water drawn from the well. The guards are changed every couple of months (at full moon - give a 30% chance that any arrival during full moon is the new guard, meaning that for the night in question there will be a double-sized guard contingent).

Parties visiting the shrine will range from a single ogre to the chief of the tribe and his retinue of bodyguards, but you should attempt to maintain balance with an average party of 3 ogres that will supplement the guards but should not prove too great a challenge (these are listed with the guards on the character sheets). It is suggested that you keep the visitors as a factor to be used if the game is going too much in the players' favour, but to be left out otherwise.

In their actions treat the ogres as your own player characters - they will put up a spirited defence but their own idiosyncracies will show through and each will react individually to the threat of the players - be wary of playing them as a single mindless entity.



# HOW TO USE ENDLESS PLANS

First read all the instructions. Then cut the sheets into the individual pieces along the dotted lines. Having done so it is important to keep them in sets, probably by width of room, cavern and/or passage, using paper clips. Pocket files or boxes are recommended for storing the pieces. It can also be helpful to group very small pieces into separate envelopes or resealable plastic bags, by size and/or type.

With "Endless Plans" yards and metres are treated as being the same, the scale being  $1/2" = 1$  yard or 1 metre (when 25mm figures are used), and  $1/2" = 1\ 1/2$  yards or 1 1/2 metres (when 15mm figures are used). In fact there are seven basic sizes, and the modules are drawn at  $1/2"$ , 1", 1 1/2", 2", 3", 4", 6" and 10".

A dungeon or cave is created by placing the various pieces together in the shapes required. If the map calls for a room, cavern or passage of a length or size which is not provided, this is easily dealt with. The length of a passage can be varied by taking two pieces of the same width and overlapping them - varying the amount of overlap provides any necessary adjustment. The sizes of rooms and caverns can be varied by adding recesses and/or projections. Extremely large spaces are made by putting together several blank floor pieces\* to serve as a base (taping them together on the back can be helpful). Sidewalls, recesses and projections are then used to create the shape required.

In these ways almost any shape of dungeon or cave can be made. This is particularly true when all sets of Endless Plans are used in combination. Although each set can be used independently, they are complementary to each other and work more effectively together. However, if a very elaborate shape is needed, it may be advisable to make a special one using black felt-tip pen on the blank sheets\* provided.

Dungeon rooms can also be varied in size using the same principle as that for passages, ie: a shorter room than the one provided can be made by using a matching end piece to overlap the area which is not required and longer rooms can be made using several in combination. Junctions can be made freely anywhere. On the inside of curving passages it helps to trim off the corners of the piece being joined on. Cavern passages are exactly modular width at 1" intervals - as marked by the dots down the centre - it is at these points that other pieces should be joined. In fact the passages are slightly tapered at these points to allow pieces to be added slightly at a skew in either direction in order to create a gentle curve.

There are access points along the side walls of all passages and caverns at approximately 4" intervals. They are designed so that the walls appear to be randomly shaped, but once you know what to look for they can be spotted easily.

For 'cross-roads' a small cavern is used as the centre, four passages are then added. For 'Y' junctions use a small radius bend of appropriate width. Doors are provided in modular widths so that they can be placed easily across passages. When they are to be in a side wall, the depth to which they are to be set into the wall can be varied from zero (flush) to  $1/2"$  by positioning the piece accordingly. If the door is to be set in further than that, the door should be placed to the required depth on a short length of passage, and the two pieces then placed on the table together. In a similar manner the space in front of a door can be used to form a landing at the top or bottom of stairs.

It is assumed that 3D model figures will be used to represent the characters, although it is not essential. But moving such models in passages drawn to scale can be time-consuming especially when you have a large party moving fast. In these cases it is helpful to set up the party, in order, on a separate length of passage of the appropriate width and, keeping it to one side, to use the leading character only on the playing area to locate the position of them all.

There are three ways to represent objects and special features. Probably the best is to use 3D models. Failing this we provide ready-to-cut-out plan views of various items which can be placed in the usual way. Lastly, if you need something we have not provided, it can be drawn in pencil, or ink-drawn re-usable special features can be made from the blank card\* supplied.

Use of water colours, felt-tip pens or colour pencils can give your plans more 'life'. This is particularly effective for water and vegetation, but use colours which are not too bright for best effect.

It can take some time to assemble large and complicated caverns, causing gaps in play while the referee puts them together. So pre-assembly can speed things up significantly. For this we recommend the use of small dabs of Blu-Tack or some similar easily removable adhesive. Sticky tape is not very good because the pieces tend to get torn when they are separated. This method can be useful also during play, as the pieces sometimes get knocked out of position. This applies particularly when small features such as recesses, steps, cliffs and pillars are being used - however, one dab of Blu-Tack and the problem is solved.

Through extensive testing in actual game conditions, we have found that precise accuracy is seldom important. It makes little difference to the cave, the module or scenario, or to the players if a cavern is a little too big or a passage slightly short. Even though absolute accuracy is easily obtained with "Endless Plans" it can slow the game down. So do not worry unless it is important to that part of the adventure. This is particularly relevant to the use of the 1" 'grid' of dots. This is provided for guidance only and it is not necessary that it be matched up between pieces.

There are various ways in which the referee can control the effects of limited available light (torch, lantern, etc). The first is to show only those areas which are visible to the characters, placing and removing pieces as they come into, and disappear from, view. A second way is to use blank sheets of paper to cover the areas which are not lighted, pulling back one in front of the characters as they advance, following up with another from the rear. If a large table is available this second approach allows pre-assembly of complicated sections if necessary. An alternative to the use of 2 black sheets is a single large black sheet with a circular hole cut out of its centre to represent the lighted area - a device which is most effective when it comes to the control of play in extremely large spaces. Different sized holes allow for different lighting conditions, such as a torch lying on the ground as opposed to one which is hand-held.

Finally, although it is not essential, the effect of limited light which is provided by "Endless Plans" can be greatly enhanced by placing the pieces on a dark surface (such as a large piece of black paper).

\* Not available in all sets.



# WOLFNEK



Wolfnek is the leader of the humanoids in the caves and is head priest at the shrine. He stands a head higher than most of the ogres and is as ugly as he is tall due to the multitude of ceremonial scars that cover his face and body. He has lost the little finger on his left hand (bitten off in a playful tussle in his youth) but is otherwise fit and healthy despite being old for an ogre. Unless in ritual dress he wears a vast suit of chain mail and, if outside, a black bearskin cloak. His only sign of office is the small piece of glinting rock that hangs on a chain around his neck. When he is officiating at the shrine he wears a cloak covered with bird feathers, bones and skulls, a dragon-crested helm, and carries a tall rough staff topped with a human skull (and he still has his mail on under the cloak). His mace is made of iron, and his staff is iron-bound.

In his early days, Wolfnek literally carved his way into the tribe's priestly caste with viciously single-minded brute strength. Since then, however, he has learnt a small measure of restraint and large measure of cunning and is now one of the most influential figures in the tribe. The chieftain granted him this post at the shrine to remove him from the encampment, but through his interpretation of omens and the favours of the gods, he is able to control many actions of individual tribe members. Like most of the ogres, his first consideration is his own safety and promotion and this tinges all his actions and plans; even so, he will be able to contrive a reasonably intelligent defence of the shrine and will only flee if defeat (specifically his) is likely to ensue. His treatment of any player characters taken prisoner will be needlessly and gratuitously cruel (for example, he may tie or otherwise handicap them and then throw them down the shaft to the lower level - whatever he does will end in them being sacrificed to the shrine in some manner).

In a last-ditch attempt to save himself, Wolfnek may destroy his staff by smashing the skull onto the ground - this will release a small earth elemental which will attack his opponents, allowing him some time to escape - he does not have to actively control it (note that in certain systems the summoning of such an elemental may not be possible inside the solid rock of the caves). Use the applicable rules to determine the abilities of an elemental so conjured; it will either count as a small earth elemental or have the following statistics: INT 5, STR 13, POW 12 HP 30.

Ogre (level 5/4 - Cleric/MU); Rune Priest.

STR	18:97	Hit points:	47;22
DEX	16	Right Leg:	5/8
CON	18	Left Leg:	5/8
SIZ	23	Abdomen:	6/8
INT	13	Chest:	6/9
WIS	15	Right Arm:	5/7
CHA	17	Left Arm:	5/7
Move	9	Head:	6/8
Defence:	10%	POW:	18

Weapon	SR	ATT	Damage	Par	HP
Heavy mace	6	80%	1D8+2+2D6	35%	20
Dagger	7	55%	1D4+2+2D6	50%	12
Staff	3	60%	1D8+2D6	55%	15
L. shield	-	-	-	75%	16

**Spells:** Cure light wounds, detect magic, resist fear, augury, resist fire, chant, prayer, affect normal fires, shield, push, detect invisibility, levitate.

**Batt. Spells:** Counter mag. 4, dispel mag. 3, healing 6

**Rune Spells:** Divination, reflection 2, spell teaching.

**Abilities:** Read + write Dark Tongue 95%, read + write Trade Talk 40%, hide item 60%, Climbing 60%, set/disarm trap 55%, move quietly 70%, taste analysis 40%, oratory 30%, pick pockets 35%, gambling 60%.

**Allied spirit** (bound to stone on chain): **Spells:** Detect magic 1, glamour 2, detect enemies 1, silence 1, mobility 1, bludgeon 1. INT 13, POW 15

**Treasure:** 5 gold, 27 silver and 54 copper in a leather pouch (along with a selection of bones, teeth, etc, used in the telling of auguries).

## OGRE GUARDS

General statistics as creature chosen. Those marked **G** are the guards, while the individuals marked **V** can be used as a party of visiting ogres if required.

Weapon	SR	ATT	Damage	Par	HP
Heavy mace	7	40%	1D8+2+1D6	40%	20
Dagger	8	50%	1D4+2+1D6	45%	12
M. shield	-	-	-	40%	12

	G1	G2	G3	G4
Hit pts:	23;19	34;16	29;17	37;15
Right Leg:	2/7	0/6	3/6	3/5
Left Leg:	2/7	0/6	3/6	3/5
Abdomen:	3/7	0/6	3/6	5/5
Chest:	3/8	4/7	3/7	5/6
Right Arm:	0/6	2/5	3/5	2/4
Left Arm:	0/6	2/5	3/5	2/4
Head:	3/7	5/6	4/6	3/7
POW:	8	13	7	9

	G	V1	V2	V3
Hit pts:	21;20	32;20	25;19	23;15
Right Leg:	0/7	3/7	0/7	0/5
Left Leg:	0/7	3/7	0/7	0/5
Abdomen:	4/7	5/7	3/7	3/5
Chest:	4/8	5/8	3/8	3/6
Right Arm:	0/6	3/6	0/6	0/4
Left Arm:	0/6	3/6	0/6	0/4
Head:	3/7	3/7	0/7	0/5
POW:	10	12	7	8

**Spells (Guards):** Healing 2, bladessharp 2.

**Spells (Visitors):** Healing 2, bludgeon 2, disruption.

**Abilities (Guards):** Hide in cover 45%, move silently 50%, jumping 30%, gambling 40%

**Abilities (Visitors):** Spot hidden 35%, climbing 20% jumping 35%.





## KADAK

Of average height and build, Kadak is not as imposing as his superior at the shrine. He has similar scars to Wolfnek, although not as many, but some of these became infected after they were made and festered - now only one or two occasionally ooze pus, but his face seems distorted almost as it had been accidentally melted and not reset in quite the same way as before. For ritual purposes he has a cloak like Wolfnek's, though not so splendid, but he does not have a helm or staff. Otherwise he wears a suit of ring mail, patched together from smaller suits, and a filthy jacket made of an assortment of skins and furs.

Kadak is not as intelligent or accomplished as his boss and gained his current position more by determined and unashamed grovelling and toadying than by any real merits. Wolfnek knows that he is of little use, but prefers someone he can trust as his lieutenant (Kadak can only retain his authority if Wolfnek is around to protect him so there is no compulsion to usurp the role of head priest - both ogres are aware of the nature of their relationship and Kadak knows that Wolfnek has only contempt for him). Despite his smarmy nature, if the chips are down Kadak will run rather than sacrifice himself for his master (let alone for the shrine).

Ogre (level 4 - Cleric); High ranking Initiate.

STR	17	Hit points:	35;20
DEX	9	Right Leg:	2/7
CON	17	Left Leg:	2/7
SIZ	18	Abdomen:	4/7
INT	9	Chest:	4/8
WIS	11	Right Arm:	2/6
CHA	14	Left Arm:	2/6
Move	8	Head:	4/7
Defence:	5%	POW:	14

Weapon	SR	ATT	Damage	Par	HP
Warhammer	5	55%	2D6+2+1D6	30%	15
Dagger	8	50%	1D4+2+1D6	45%	12
M. shield	-	-	-	45%	12

**Spells:** Cure light wounds (X2), light, speak with animals, resist fire.

**Spells:** Healing 4, bludgeon 3, silence 1, mobility 1.

**Abilities:** Read + write Dark Tongue 50%, move quietly 55%, hide in shadows 50%, listen 60%, pick locks 50%, grovel 70% (optional), gambling 55%.

## HENJID

Henjid is a large, powerful ogre (though he does not match up to Wolfnek) who wears ring mail and an open helm and wields an enormous double-bladed battle axe (treat as halberd, or see below). He is nominally in charge of the guards at the caves (in practice he is under the command of Wolfnek) and it is his job to ensure that there are no irregularities during the ceremonies and that no sacrilegious acts are committed in the shrine. He is fairly dull-witted and was demoted to this post due to his inability to lead raids on neighbouring tribes. Regardless of his tactical incompetence, however, he is a good fighter and in the confined space of the shrine would be a difficult adversary. Because of the disgrace that he feels he has brought upon himself and the tribe, he will be more willing to stay and fight than either the priests or the guards, but will not make a suicidal last stand.

Ogre;	Initiate	Hit points:	43;20
STR	18;60	Right Leg:	2/7
DEX	16	Left Leg:	2/7
CON	18	Abdomen:	4/7
SIZ	20	Chest:	4/8
INT	8	Right Arm:	2/6
WIS	6	Left Arm:	2/6
CHA	14	Head:	4/7
Move	9	POW:	14

Weapon	SR	ATT	Damage	Par	HP
Great axe	6	65%	2D6+2+1D6	55%	15
Broadsword	6	55%	1D8+1+1D6	45%	20
Dagger	8	70%	1D4+2+1D6	50%	12
Heavy Xbow	1/3R	50%	2D6+2	10%	10
L. shield	-	-	-	60%	16

**Spells:** Healing 3, blade sharp 2, detect enemies 1.

**Abilities:** Climbing 45%, spot trap 55%, spot hidden 40%, move quietly 45%, gambling 40%.

## PRAD

The only permanent resident at the shrine who is neither a priest nor a guard. Prad is here because he thinks that he has been cursed by the earth gods due to his inability to produce offspring (despite an awesome number of attempts). He wears only a strong leather jerkin (treat as leather armour) and carries no weapon other than a dagger (he will find one if necessary or use a domestic utensil as a light or heavy mace, depending upon the item concerned). He cooks and cleans, etc, at the shrine, hoping that his penance will be noted by the gods. If the chance to defend the shrine is presented he will do so without regard to his own or any other life.

Ogre;	Initiate	Hit points:	37;19
STR	18	Right Leg:	0/7
DEX	17	Left Leg:	0/7
CON	17	Abdomen:	2/7
SIZ	19	Chest:	2/8
INT	9	Right Arm:	0/6
WIS	7	Left Arm:	0/6
CHA	9	Head:	0/7
Move	8	POW:	7

Weapon	SR	ATT	Damage	Par	HP
Dagger	6	55%	1D4+2+1D6	50%	12
Heavy mace	5	30%	1D8+2+1D6	25%	10
Light mace	5	30%	1D6+2+1D6	25%	10

**Abilities:** Cooking 20%, hide in cover 40%, taste analysis 40%, cleaning 35%, gambling 10%.



# GOBLIN GUARDS

General statistics as creature chosen.

Weapon	SR	ATT	Damage	Par	HP
Scimitar	5	35%	1D8+1	30%	20
Dagger	7	35%	1D4+2	30%	12
Short bow	S/MR	30%	1D6+1	10%	8
S. shield	-	-	-	35%	8

	1	2	3	4
Hit points:	4;8	7;10	9;14	4;8
Right Leg:	0/3	0/4	1/5	2/3
Left Leg:	0/3	0/4	1/5	2/3
Abdomen:	2/3	0/4	1/5	2/3
Chest:	2/4	4/5	3/6	2/4
Right Arm:	0/2	1/3	1/4	2/2
Left Arm:	0/2	1/3	1/4	2/2
Head:	2/3	2/4	2/5	3/3
POW:	10	9	8	14
Defense:	5%	10%	0%	5%

	5	6	7	8
Hit points:	3;7	5;9	7;11	5;8
Right Leg:	0/3	0/3	1/4	0/3
Left Leg:	0/3	0/3	1/4	0/3
Abdomen:	3/3	0/3	2/4	3/3
Chest:	3/4	0/4	2/5	3/4
Right Arm:	0/2	0/2	0/3	0/2
Left Arm:	0/2	0/2	0/3	0/2
Head:	3/3	4/3	3/4	4/3
POW:	7	9	4	10
Defense:	5%	10%	15%	0%

	9	10	11	12
Hit points:	6;9	3;6	8;13	7;10
Right Leg:	0/3	2/2	0/5	2/4
Left Leg:	0/3	2/2	0/5	2/4
Abdomen:	4/3	3/2	3/5	2/4
Chest:	4/4	3/3	3/6	2/5
Right Arm:	0/2	2/1	0/4	2/3
Left Arm:	0/2	2/1	0/4	2/3
Head:	2/3	4/2	2/5	2/4
POW:	6	13	12	7
Defense:	10%	15%	0%	5%



## CROXLA'S SKELETON

The skeleton attacks using its claw-like bony fingers, both hands counting as a single attack. This attack drains 1d4+1 points from strength, intelligence/power and charisma - odd numbers of points are removed in the order specified. Spells will be lost with POW drain as normal, or with INT at a proportional rate to total INT (ie half INT lost, half spells lost). The skeleton will attack spell-users in favour of other types. If the creature is killed, half the lost points are regained immediately, the rest at one point per day. The creature is obviously impervious to all spells that affect the mind (including illusions).

STR	18	Hit points:	45;19
DEX	13	Right Leg:	0/7
CON	18	Left Leg:	0/7
SIZ	12	Abdomen:	0/7
INT	0	Chest:	0/8
WIS	0	Right Arm:	0/6
CHA	0	Left Arm:	0/6
Move	8	Head:	0/7
Defense	20%	POW	1

Weapon	SR	ATT	Damage	Par	HP
Claws	3	40%	SPECIAL	-	AsArm

## THE STONE MAN

This creature is 12' high and humanoid, but appears as if it is a statue that has not had the fine detail finished off. Its skin is like plate mail, and its huge rocky fists each strike for 2D8 damage. While it is in rooms 24-26 it will regenerate one hit point per combat round, or equivalent period (in games with hit location it should regenerate this in every location).

16 Hit	Dice	Hit points:	70;25
STR	18:00	Right Leg:	8/9
DEX	15	Left Leg:	8/9
CON	18	Abdomen:	8/9
SIZ	52	Chest:	8/10
INT	12	Right Arm:	8/8
WIS	12	Left Arm:	8/8
CHA	12	Head:	8/9
Move	8	POW:	16

Weapon	SR	ATT	Damage	Par	HP
Fist (X2)	6	50%	2D8	-	AsArm





# XHARDJA



Xhardja is an elemental creature from the plane of earth and should be treated as such if the rule system used calls for any differentiation. It should also be treated as a magical creature, but, even though it was originally summoned to this location, should not be regarded as summoned or conjured for game purposes - it has been here for a century and this can effectively be taken as its home territory.

Xhardja can move through the solid rock that surrounds the cave system (being confined to areas that are on the -50' level) but does not leave holes in the rock; its movement can be thought of as extra-dimensional in some way, and it can only be affected when not within the solid rock. It moves at a rate of 4" (or whatever unit is generally used in the game), and although this means that it is slower than the average character (even at the reduced speed because of the mud) it gains the advantage of always being able to take the most direct route to any part of the complex.

It can only locate characters if they are in contact with the -50' level at which it operates (ie any of the places with mud) or if they have mud-worms attached to them (it will not be able to attack such characters, unless they are at the -50' level, but will be aware of their location). If they leave room 21 and head north, for example, they will 'disappear' as they near room 23 and then reappear as they go down the slope to room 24, though Xhardja could make a guess that they will appear in the next room along. It regards its task as the destruction of any creature entering the lower levels and will carry out this to the best of its ability but this does not mean that it will attack mindlessly. Primarily, it will attempt to stop the characters from reaching rooms 24-26 and will therefore allow them move into more vulnerable positions in the middle of the lower complex before attacking. It is aware that room 26 cannot be entered through room 14 unless other characters have moved through the caves towards the shrine from the south (see room 24). You must decide its tactics, bearing in mind its sensory limitations and its mode of movement.

When the creature appears to attack it will launch itself up through the floor. The first sign will be a frenzied bubbling of the mud, followed moments later by 2-6 of the creature's tentacles appearing as if from under the mud. It will never show its body. It will attack by bludgeoning characters with the tentacles and will attempt to wrap them around opponents.

A blow doing over half the maximum possible damage has a 10% chance per point over half of entangling an opponent. It may then try to constrict for half normal damage or may match strengths with its victim (treat the STR of a tentacle as 14) and attempt to pull him under the surface of the mud to drown him. It will withdraw tentacles if they take more than half damage and will replace them with fresh ones - it has 24 tentacles in all. These tentacles regenerate lost damage at one point per minute while inside the rock, but will not return to attack until they are once more at full hit points. It is resistant to all spells that affect the mind, including illusions, and only the tentacles that are out of the rock can be affected at all, even by area spells, unless the spell normally penetrates into a multitude of dimensions or planes. If the characters have a number of magical weapons, or if such could be expected in the games system, it should be regarded as unharmed by non-magical weapons. As Xhardja will be the players' principle adversary, the DM may wish to adjust some of the details given to better match the strength of the party concerned.

HD 12, body/total hit points 60, tentacle hit points 6.

STR	40	INT	6	HP:	60
DEX	4	WIS	4		
CON	55	CHA	1	POW:	14
SIZ	35	Move	6		

Weapon	SR	ATT%	Damage	Par%	HP
Tentacle	4	40%	2D8	-	6

## TENTACLES:

1: 6/6	9: 6/6	17: 6/6
2: 6/6	10: 6/6	18: 6/6
3: 6/6	11: 6/6	19: 6/6
4: 6/6	12: 6/6	20: 6/6
5: 6/6	13: 6/6	21: 6/6
6: 6/6	14: 6/6	22: 6/6
7: 6/6	15: 6/6	23: 6/6
8: 6/6	16: 6/6	24: 6/6

# MUD-WORMS

These creatures are 2"-12" long and very thin, the widest being about a quarter of an inch in diameter. Although they cannot really damage the characters, they can be a nuisance. Every minute that a character is in the mud there is a 10% chance that one of these worms will become attached to him. If he is not wearing metal armour on his legs (or that area of his body which is in the mud at that time) it will leave again causing only a minor irritation of the skin where it attached. If he is wearing metal armour the creature will begin to feast - they are not used to metal in the refined form that is worn by characters, but they are still capable of consuming it. It will take 4-16 minutes for the creature to eat its way through an item of armour sufficiently to make that item useless (if you wish you may base the time on the hit points of the item concerned, using 10 as the average). The number of minutes the creature will take indicates its size - 4-7 minutes is large, 8-12 is medium and 13-16 is small. While characters are in the mud there is a 1% chance per size group (ie 1% small, 3% large) that the creature will be noticed; once out of the mud it becomes a 5% chance per size. Double these chances if the character is looking specifically for them, or if he cleans his boots, etc (the mud is so thick that the worms can easily be mistaken for lumps clinging to the clothes). Once found they are easily pulled off and any blow kills them. A second attack from them carries on from where the first left off (or if there are two at once they add their effects together). In addition to this frustrating habit, their presence helps Xhardja locate characters (see the notes on Xhardja).



Below the third peak lies the secret of the dwarven shrine.

From the south you must pass between the first two summits of the Mount Yetzin and push on to the third peak itself.

There, below the snow-line, is a small plateau backed by a sheer cliff-face.

In these bluff dark rocks lies the entrance to the shrine.

Here, if you are not caught out by the questioning guardians, you will find the way down into the shrine.

It is below this third peak that the secret and treasures are found.

For no reason can you lower your guard, for at all times the dwarves were devious and the shrine is well protected.

At all times best keep uppermost in your minds what I have told about all their many false gods and the ceremonies that are needed.

If you persevere, on into the mountain the treasure will be found.

But do not give up for nothing is watched

secretly.

So, South & South-West we had gone until at last, still with most of our number, we reached that damaged place named after the Lord Ja-Ran.

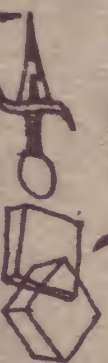
From Yetzin we passed South & South-West, across the great shoulder of the Rasars, briefly breaking our quest at Fernhill's Halls, a cousin of some nature to our own keep and king. We marched almost to the sea, whose roaring we thought we could hear when the wind blew from the West and whose smell assaulted us ever more. The cries of the gulls told us we must be close, but that was not our goal — the sea holds many mysteries but I have no desire to do more than behold its surface from a distant hill. Before I can return, however, I must complete my tale and bear out the remainder of the curse.



It is said that the old kings and their advisers would come to this desolate place to seek wisdom and knowledge both of things that had been and things that had yet to come to pass. The stones told best of their kin, of the ways of that slow world beyond the understanding of even dwarf-kind, and of the things that passed between their grey walls.

Sometimes a king would ask and would get reply to that which he had not meant. Only the priests were taught to guard their words and say no more than they meant and no less than they wanted. Again it was the priests who knew how to make sense of the stone's cryptic and shadowy replies, although the questers would themselves at times glean vague notions in the direction they had looked to.

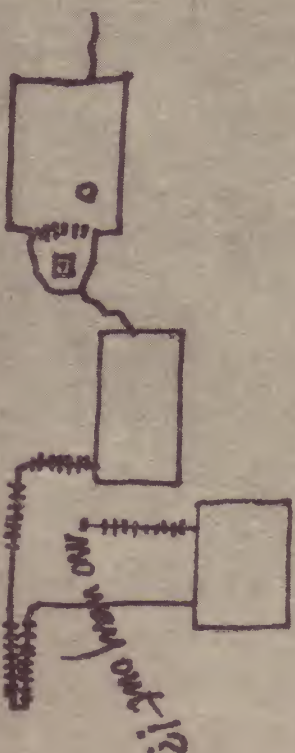
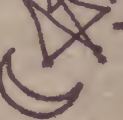
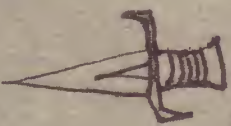
But it is also said that those who asked more than their worth, and those who thought to thick the Gods were struck down. That the stone drew its strength forth from the walls and caused them like a bevy under the yestle.



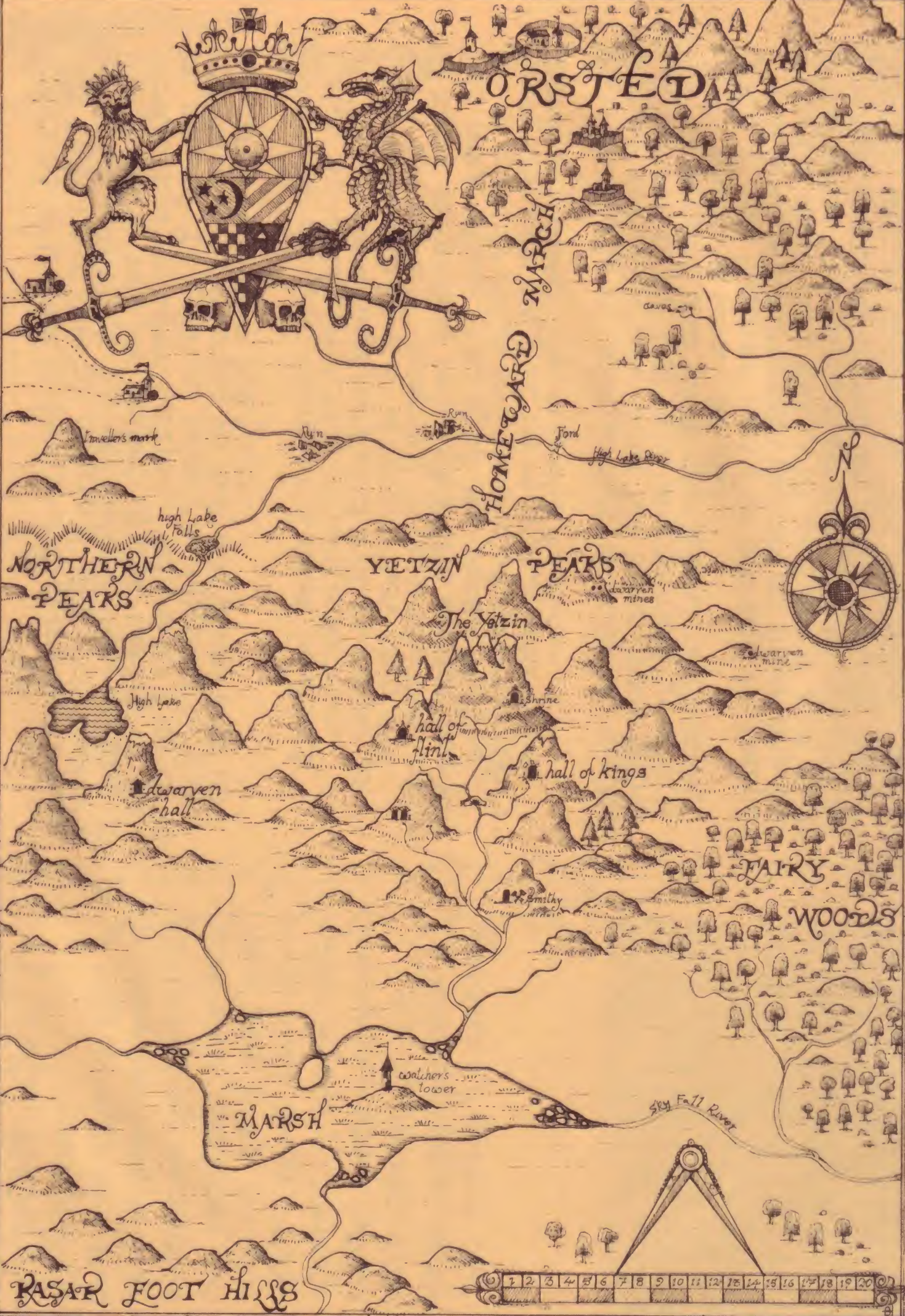
Sun day

Soon we leave for the North - I look forward to being home as this trip has taken a great toll on me. It is not the fighting, for that is glorious, but the distance from my temple and my gods - they are weaker here and I find it ever harder to cast my magic. But before we get home we must cross these accursed mountains once more. If it were not so wrong I could wish to ignore the oracles and take an easier

Route









**T**hose who seek audience with our Lord must first make him an offering. **T**he body must be cast so that its blood falls and wets our Lord's lips, turning red the centre of the centre of the plinth and its upper edges. **T**he eyes that close by guard the ground must be blinded by the red life of the offering so that our Lord may not be distracted from his feast.

**W**hen the singing guardians must be struck thrice twice to give notice of new entrance. **I**f this is done then our Lord will be ready to receive guests and to answer what they will. **B**ut the lore of hospitality requires that admittance be gained only after the proper request has been made - so read the words that are given and the rocks will hear and respond. **H**ereupon the offering will be received and if our Lord is pleased the way will be clear.

**S**ome words of advice that should be heeded: do not ask more than has been given. **A**nd do not touch lest you be touched in return, for it is said that what our Lord receives he will return in time - tenfold.

**F**or if you trespass and flee you will be damned. **A**ll faces will turn with hatred on those who try to leave thus, and they will be burned and banished from this place forever. **A**nd especially beware should a threat be made towards our Lord's special feature in the octagonal hall on

6.4.2.71

When the moon is full above the blackened rock you should enter the clearing. It is at this time that the guardians are likely to be prowling some other wooded vale, and they can be trusted not to return until the sun tops the leaves of the Yanthi in the east. Take heart then and circle round the rock, chanting the words you have been given so that the magics can once again

The laughing & bounding  
faces of the guards  
were caught by the  
great smith & enmeshed  
forever in metal and  
stone. None may now  
answer back lest they  
are angered and grow  
heated in the argument  
and return fire unto fire  
and lay stone to the  
blasphemers.  
And beyond Tarega's  
land Tarega lies the



# The Lost Shrine of Kasar-Khan

A & J HICKLING  
t/a INTEGRA

Although the shrine is built within a natural cave system, the dwarves added several rooms and shaped or altered others. Some of the rooms still appear to be natural (although close inspection by someone familiar with dwarven mining techniques would reveal that all have been crafted to a certain extent) but most are now shaped to a regular pattern. All rooms and passages have smooth floors of bare rock although the more finished areas have a decorative stone paving pattern. These also have the walls and ceilings thinly plastered to make them smooth; the rough areas are merely bare rock all round, the walls arching inwards slightly at the top to meet the ceiling.

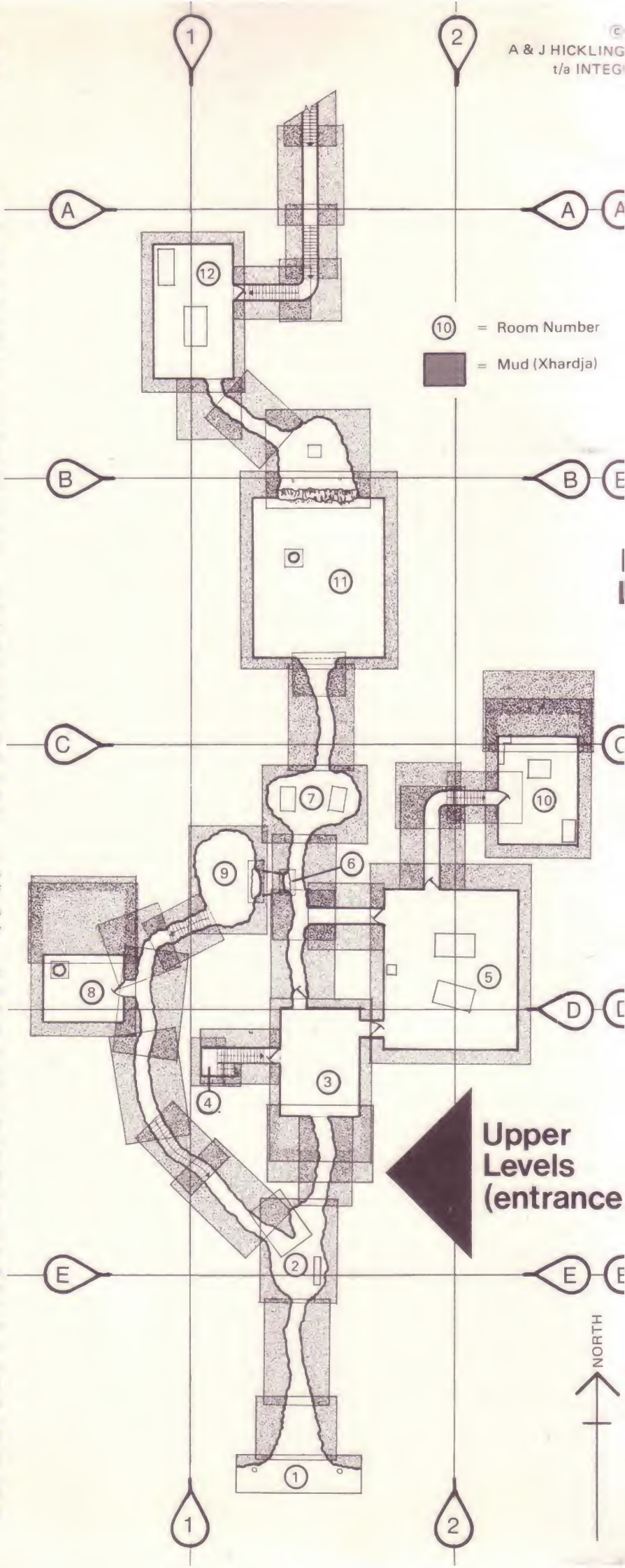
Of course the whole complex was constructed to dwarven dimensions. Thus the passages are at most 6' and the rooms are 8' - 10' high (unless otherwise noted in the text). All the spaces tend to be rather small and this is reflected in the size of the cave and dungeon floor plans provided. These should be used as described in the General Instructions for the use of Endless Plans (see back page of scenario). On the maps on this screen all the pieces are shown as they fit together most easily - although DM's may find alternative ways which suit them better. Overlapping pieces are indicated by darker areas.

The doors are solidly constructed of wood, bound with metal, but many have decayed and weakened since they were last replaced about a century ago - treat them as normal doors for the system used. All of the doors may be barred on the inside (i.e. the direction in which they open). If no rules are given for barring doors treat them as roughly twice as hard to open. On the maps on this screen all doors are shown half-open - their actual condition (barred, open, closed, ajar, etc.) is decided by the DM depending on the state of play and the tactics that the defenders employ. The direction in which they open is noted also - this is important for two reasons. Firstly it shows on which side of the door the bar is placed, and secondly it may be advantageous in combat to be on one side of the door rather than the other.

The stairs, rough or otherwise, are in good condition though, like the passages, they are worn down the middle by hundreds of years of dwarven feet. The stairs descend roughly at a rate of 1:1, the sloped passages at 1:2. On the maps arrows on stairs always indicate the way up. Arrow heads at landings show stairs coming up from below.

The floors and walls of the lower levels are riddled throughout with small holes, varying from 1/8" to 1/4" diameter, caused by the additional creatures which were accidentally summoned at the same time as Xhardja. These extra creatures are small and wormlike and eat through the rock itself. Having eaten the rock, they leave their excreta all over this level in the form of a thick, stinking mud that gradually dries out but is ever being renewed by new excretions. It is about 6" deep and is a dark putrid green colour with a sickening smell (though this will not be physically detrimental to the characters in any way). As can be seen from the maps (where it is shown as dark grey) it is only to be found at a level 50' below the entrance to the caves. This means that of all the lower rooms only the 'stage' in Room 19, and the podium in Room 24, and Rooms 13, 20 and 23 are free of it. The mud itself is merely thick and unpleasant and has no effect other than to allow the worms and Xhardja to attack (but this is really coincidental with the fact that it only occurs at the same level as that at which they operate). It is extremely viscous and will slow movement to 3/4 normal (or to 1/2 normal in the case of creatures 4' or less in height). Anything that comes into contact with it will be stained for months and will always bear a reminder of its stench.

Other distinct architectural features are noted separately in association with the relevant rooms in the scenario. As a general guide, all of the wooden furnishings in unoccupied areas will have begun to rot, but those still in use will have been repaired (though poorly) by the current inhabitants. In the rough and less traversed rooms and passages there are mosses and lichens growing, and insect life will be found throughout the caves. The whole complex, especially the lower levels, has a dank, decaying smell which will be slightly repugnant to humans (though those living there do not notice it).





# SUMMARY OF ROOM CONTENTS AND DUNGEON MASTER'S AIDS

Artifacts	Special Plans	Room Number	Description	Page Number	Traps	Valuable Treasure	Mud (Xhardja)	Denizens	(D)=day (N)=night
-	S	1	Entrance	6	T	-	-	6 goblins	
-	-	2	Guard Room	6	T	-	-	1 ogre	
-	-	3	Store Room	6	-	-	-	-	
-	(S)	4	Blocked Stair	6	-	-	-	Prad (N)	
-	-	5	Ogre's Quarters	6	-	-	-	3 ogres (D)	
								2 ogres (N)	
-	S	6	Chimney	7	-	-	-	-	
-	-	7	Antechamber	7	-	-	-	2 ogres (D)	
A	-	8	Henjid's Quarters	7	-	★★	-	1 ogre & Henjid (N)	
-	(S)	9	Goblins' Quarters	7	-	-	-	Henjid (D)	
A	-	10	Sealed Chamber	8	T	-	-	4-6 goblins	
								Croxla's skeleton	
-	S(S)	11	Upper Shrine	8	-	(★)	-	sacrificial victim?	
A	-	12	Kadak's Quarters	9	-	★	-	Kadak	
AA	-	13	Wolfnek's Quarters	9	-	★★	-	Wolfnek	
-	S	14	Antechamber	9	-	-	M	elemental spirit	
-	(S)	15	Store Room	10	-	-	M	2 dead ogres	
-	-	16	Trapped Room	10	-	-	M	-	
-	-	17	Priests' Quarters	10	T	★	M	-	
-	-	18	Trapped Passage	10	T	-	M	-	
-	S	19	Main Hall	10	-	-	½M	-	
A	S	20	Library	11	-	★★	-	-	
-	-	21	Audience Chamber	11	-	-	M	-	
-	(S)	22	Xhardja's Lair	11	-	(★)	M	-	
-	(S)	23	Antechamber	11	T	-	-	-	
-	S(S)	24	Sacrificial Chamber	12	T	-	M	elemental spirit	
-	S	25	Passage	13	T	-	M	elemental spirit	
-	S	26	The Shrine	13	TT	★★★	M	elemental spirit stone guardian	

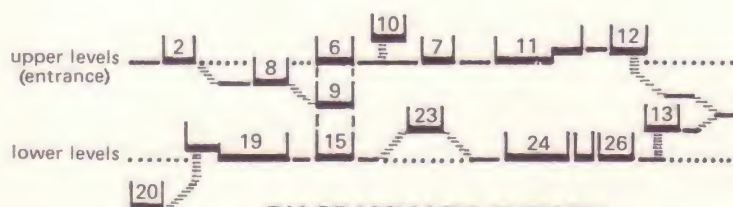
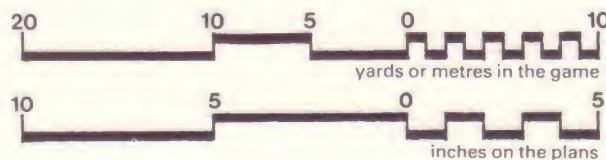
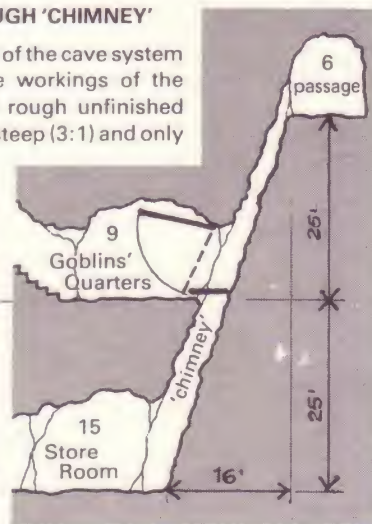
ower  
evels  
(mud)

## CROSS SECTION THROUGH 'CHIMNEY'

This shaft is the only part of the cave system that does not show the workings of the dwarven miners. It is a rough unfinished rock 'chimney', which is steep (3:1) and only 18" wide at the top.

The barred gate in Room 9 is clumsily made of boards and beams roped and nailed together. It is hinged at the top and closed with two huge bolts at the bottom.

There is also a removable floor, made of similar construction with less gaps in it, blocking access to the lower levels.



## DIAGRAMMATIC SECTION

NORTH-SOUTH THROUGH THE LENGTH OF THE CAVE COMPLEX



**An exciting scenario by TORTURED SOULS! – with realistic settings from ENDLESS PLANS**

(containing: a fully detailed scenario; six sheets of full-colour floor plans; four sheets of artifacts (maps, scrolls, etc.); four sheets of NPC statistics; and a dungeon master's screen)

for use with all fantasy role-playing games such as AD&D<sup>®</sup>, D&D<sup>®</sup>, RQ<sup>™</sup> and Warhammer<sup>®</sup>

**This average size party of reasonably experienced adventurers journeyed the dangerous route to the appointed place, using the ancient map and the last yellowing portion of the old torn scroll...**

There, on the lower slopes of the northernmost peak of the Yetzin mountains, is situated the Shrine of Kasar-Khan. A small plateau stretches about 100 yards on all sides before the Shrine's entrance, covered with an odd smattering of coarse mountain grass and a few low clumps of flowering shrubs.

The entrance itself is about 20' high, the top practically covered by the fronds of some trailing plants. It is obvious that there were once carvings and inscriptions around the cave mouth, but these have been defaced and scratched out until illegible. On each side of the opening stands a 4' tall, 1' diameter stone post, again once bearing inscriptions, on top of which have been placed the skulls of some giant lizards leering across the plateau.

Above the entrance the mountain rises steeply for a couple of hundred feet and then becomes somewhat less sheer as it climbs to the snow-covered peak several thousand feet above. To the north stands the rest of the Kasar mountain range, to the south the other two peaks of Yetzin and then the valley winding its way down to the plains.

In the valley stand the desolated ruins of a dwarven kingdom, many gashes in the hillsides displaying the wreckage and decay of the subterranean dwellings. A number of the more secure underground workings now house small outcast tribes of humanoids, only their exile from the major tribes in the area forcing them to live in this godforsaken place. Others of the ancient dwellings are occupied by creatures older even than the dwarves themselves, hidden deep inside the halls and passages away from the light and life outside...

**And so begins this fully independent scenario, with everything the complete dungeon master is going to need to present another exciting adventure in the same series as "The Halls of the Dwarven Kings" and "Between Fire and Stone" (from Tortured Souls! 6)**

